INAUGURAL PROGRAM OF THE *Paramount Theatre*

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FAMOUS PLAYERS-LASKY CORPORATION

PARAMOUNT BUILDING
and PARAMOUNT THEATRE
ONE OF THE PUBLIX THEATRES
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ARCHITECTS

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SO HERE, at the Crossroads of the World, stands the PARAMOUNT THEATRE—a thought, a hope, an ideal that the magic of motion pictures has brought to life.

It is the foremost of all the Publix Theatres—those great theatres throughout the United States, dedicated alike to the highest standards of quality, of courtesy, of service—for the pleasure and pride of the people.

The Paramount Theatre

bids you

Welcome

It is your theatre. It is you who have made possible this towering glorification in American architecture of an idea and an ideal of service.

In all humility, the PARAMOUNT THEATRE stands as a monument to motion pictures throughout the world.

It is in the high hope of proving itself worthy in the hearts and minds of the people, that the PARAMOUNT THEATRE extends to you its heartiest, sincerest

Welcome

In the sure belief that here you will find relaxation, happiness and joy

This week · Next week · Every week

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THE ROMANCE OF PARAMOUNT PICTURES

by Terry Ramsaye

FANCY for the moment, beside the splendors of the screen of now and the glories of the theatre architecture as exemplified in the new Paramount Theatre, the contrasting, tawdry triviality of the penny arcades of two decades ago. There was the beginning—tiny converted storerooms, grimy, odorous niches along the traffic lanes of the dingy retail by-ways that fringed the tenement quarters—raucous phonographs and ballyhoo, ear-tube talking machines with fifteen-second long movies of "How Bridget Served the Salad Undressed," and "Girl Climbing an Apple Tree." That was another age, the era of "A Hot Time in the Old Town Tonight," "In the Good Old Summertime," and the Zenda waltz. The girls wore rats under their pompadours and daring skirts showed the whole ankle. Accomplished ladies ornamented leather pillows and table covers by the art of pyrography and every real he-man had a poster of "The Fencing Girl" in his "den." Among our better people the motion picture was practically unknown, or else classified with the barbarisms of the Great Unwashed.

THOSE little arcade purveyors of peep-show pictures in the by-street snatched their patronage from street urchins, newsboys, and the flotsam of the human tides of the labor districts. But they prospered because they offered amusement to the amusement hungry at a price—one penny for a few seconds of thrill and illusion. They served and he who serves is paid.

Famous Players' first poster—Sarah Bernhardt as "Queen Elizabeth."

THOSE crude peep-show emporiums stand as the unhonored ancestors of the motion picture institution of today. In them the art of the motion picture took its early nurture, and there in those arcades the modern masters of the art of the motion picture spent their novitiate of service to the public. In one of those obscure penny parlors, situated at Broadway and Fourteenth Street in New York, was the germinal beginning of the international and world-wide organization of the Famous Players-Lasky Corporation and its renowned Paramount Pictures, with all the ramifications of a great machinery of service ranging from the studios of New York and Hollywood to the screens of the world, from Broadway to Bombay.

The proprietor of that pregnant arcade enterprise in Sixth Avenue in 1903 was Adolph Zukor, who, caught in the tide of destiny, turned in that year from the wholesaling of pelfries to the selling of entertainment. The films were still in their initial novelty stage of evolution then, with most of the novelty worn off by nearly ten years of uninspired exploitation.

But just then, at this low ebb in

motion picture development, the art of telling stories on the screen was born. It was discovered that the camera could make "story pictures," which were remarkably interesting as compared with the trivial novelty bits which previously occupied the screens of the vaudeville theatres and filled the cabinets of the arcade peep-shows. When the camera achieved the art of narration the motion picture began to reach toward an independent career, with inklings, faint and dim, of the coming of an avenue to the public all its own. The motion picture theatre was born as a consequence of the discovery of the art of the photoplay, or "story picture" as they called it then. The screen theatre movement began in 1905, in just such social and geographical circumstances as the arcade had arisen a decade before, and Adolph Zukor was a part of that movement, opening the Comedy Theatre in Union Square on that same Fourteenth Street in 1906. The Comedy was abreast of the level of motion picture attainment of that day, insignificant in itself and mighty in its contribution to the future.

Mary Pickford

Geraldine Farrar

AT the Comedy, Zukor was studying the public and the screen wares that he offered. He saw his patrons' interest in the more pretentious strivings of the picture makers, such daring efforts as a three-reel version of the Passion Play from Pathe in Paris. He saw the keen joy of the audiences in the clumsy but fast moving films of the cowboys and the wild west, and all those crude picturings of the exciting American sagas.

Meanwhile, remote from noisy Fourteenth Street and the swirling maelstrom of New York, from San Jose, California, far out on the Pacific Coast, the land of the Far West of the screen, another strand of destiny was being woven in the unfolding career of Jesse L. Lasky, adventuring through those same years with experience from the less strewn shores of Hawaii to the placer sands of Cape Nome and the excitements of the Alaskan gold rush.

Marguerite Clark

Wallace Reid

THIS young Lasky was a musician, and carried, it would appear, some of the instincts of the troubadour. For the time he was gathering experience and "coloring his meerschaum" with the varied flavors of life. He was learning the American saga by living his part of it. And this, too, was to be a contribution to the institution to come into being with the growth of the larger future of the motion picture.

James K. Hackett

Chance and the propinquities of passing contacts drew the adventuring young Californian toward the amusement world and presently eastward as the manager for "Hermann, the Napoleon of Necromancers," and in time into the management of others and the production of vaudeville acts, a phase-career crowned with the highly successful but highly unprofitable introduction of the cabaret idea to America in the briefly effulgent project of the Folies Bergere in New York. But this experience, too, was in time to serve the larger unseen future.

At the Comedy Theatre in Fourteenth Street Zukor was learning many things about the motion picture. From the birth of the films in 1894 and the advent of the screen in 1896 the art and the industry of the motion picture, inconsiderable as they were, had remained most completely in the hands of inventors and casually evolved technicians. It was a mechanical monopoly administered by men who controlled machinery and depended for their power on the possession of cameras and processes. In the main they were neither artists, tellers of tales, nor merchandisers. Their product, the films of the store show theatres of the Nickelodeon Age, was a mechanical grind of the commonplace, uninspired and routine. There was little progress indeed toward a betterment of the art that had been founded when Edwin S. Porter of the Edison studios founded the photoplay with his one reel epic, "The Great Train Robbery" of 1903. The motion picture theatre was standing still.

Dustin Farnum

Rudolph Valentino

D. W. Griffith

James Cruze

Eric Von Stroheim

Herbert Brenon

But the amusement seeking public was growing in numbers and in buying power. The motion picture was not living up to its opportunity, which is but another way of saying the public was not being served. The then masters of the films did not know their public.

ALL of these conditions registered in the mind of Adolph Zukor, whose experience presently extended to take in various motion picture and amusement enterprises, in varied associations with Marcus Loew, William A. Brady and others. On an excursion to Europe Mr. Zukor observed that in certain regions there the motion picture seemed to enjoy a slightly higher social status than in the United States and that it was evidently possible to extend the appeal of the films to classes of more discrimination than the usual audiences of the nickelodeons.

When in 1912 Mr. Zukor learned, through a relay of film contacts, of the production of a four reel picture drama with Sarah Bernhardt in the title role of "Queen Elizabeth," his interest was excited with a prospect of possibilities. Here was Bernhardt, symbol of the high, mighty, and accepted in histrionic art, lending her name, fame and services to the lowly art of the films. Here was a challenge and a promise of a better day for the screen. With a group of associates, which included Edwin S. Porter of "The Great Train Robbery" and Daniel Frohman, whose name hall-marked the best of American stage presentation, and Elek John Ludvigh, then and now counsel for Mr. Zukor's company, Adolph Zukor acquired the American rights to "Queen Elizabeth" for the desperately venturesome price of $18,000. It was a bold step for the timid and new little Engadine Company. Such a sum had never been staked on a single picture in America, and it is unlikely that even "Queen Elizabeth" with the great Bernhardt had cost the makers more than a fair fraction of the American price.

When those four reels of film were cleared at the custom house and delivered at the Engadine offices, the shareholders sat about awestricken regarding the shipping case. It seemed a puny package indeed to represent so many thousands of dollars. Twenty-eight pounds net of celluloid ribbons in a tin can—there was a parcel of fate. None of them wanted to open it. The film might have been ruined in transit! It might have been worthless when it started! It was a ridiculous and terrible moment. Who would turn the card? They were all atremble. They called an office boy to open the box.

CONTRAST that situation of 1912 with today. Not very many months ago there was a conference of Famous Players-Lasky executives to debate a difficult situation in the world market for Paramount Pictures. The session was full of doubts.

"If we do this," observed a department head, referring to the action at issue, "we may drop a million dollars."

"Well, then," observed the calm Adolph Zukor, "go ahead and do it—we can sweat that out." The meeting was over.

But in the natal days of 1912 a few hundreds counted for more than a million now.

Sarah Bernhardt stepped forth on the American screen in "Queen Elizabeth" at the Lyceum theatre in New York the night of July 12, 1912. The showing was in its way a success. It

Ernest Lubitsch

Malcolm St. Clair

Cecil B. DeMille

Thomas H. Ince

demonstrated that an audience could be entertained by a long dramatic picture on terms in some degree comparable with the speaking stage. Tedious trying months of tentative exploration of the exploitation possibilities followed, with many perplexities and discouragements. The motion picture institution had not grown up to an understanding or a capacity to handle so ambitious a product as "Queen Elizabeth." It was beyond little theatres and little screen theatre men, The picture was forced into an unwilling competition with the stage by roadshow presentation in speaking stage theatres. The project managed to live, but not to prosper. It became evident to Mr. Zukor and his associates that they had not merely a picture to sell but a new conception of the screen to establish. A whole new world had to be surveyed and revealed. They had no glimmering anticipation of how large that new world of the motion picture might be, or of the labors that lay ahead.

THE new policy to be pioneered demanded pictures to support it. The public was ready for the dramatic feature picture but the theatres were not. To establish the screen theatre upon a new and more ambitious basis a continuous supply of the new type of pictures was necessary. Taking a keynote from the "Queen Elizabeth" production with Sarah Bernhardt, Adolph Zukor embodied the new concept in what would now be called a slogan, "famous players in famous plays." The Engadine Company lap-dissolved in motion picture fashion into the Famous Players Film Company, which was to materialize the new policy in imposing film productions.

The motion picture industry, and through the film supply the theatres, too, were controlled in those days to a large degree by the Motion Picture Patents Company and its selling arm, the General Film Company. They licensed cameras, films, exchanges, projection machines and theatres. No picture could be shown in the licensed theatres unless the film itself was licensed.

BECAUSE they wanted to spur the trust group of film makes into more worthy efforts J. J. Kennedy and H. N. Marvin of the Patents Company group overrode their associates and licensed "Queen Elizabeth" and "The Prisoner of Zenda," the first American made production of the new Famous Players Company. But alarm spread among the combine's studios.

One day Adolph Zukor went to the Patents Company offices to seek licenses anew and he sat for three hours warming a bench in the waiting room, and the while his wrath as well.

At the other side of the door there was some discussion of the obscure little man waiting outside.

"We have the 'know how'—why let him in?" they decided.

This was most vexing to Adolph Zukor, and very fortunate for him indeed. It put his famous players idea out into the world for a career on its own merits, unhampered of the many erroneous traditions and prejudices of the existing film trade.

And then new disaster abruptly appeared, a part of this same sequence of discouragements. The first effort of the new Famous Players concern was the production of "The Count of Monte Cristo" with James O'Neill, lured from the stage by the wiles of Daniel Frohman. But before this picture could reach the market a three reel version of the same story was released by the General Film Company, which forced the shelving of the Famous Players picture, tying up capital sorely needed by the young company.

The indications were many and excellent that the

William S. Hart

Gloria Swanson

Pauline Frederick

Douglas Fairbanks

famous players idea was destined to a short and uneventful life. The film industry had thumbs down, while the public at a few box offices was whispering encouragement. Competing picture concerns launched trade campaigns of preachment against "the feature craze" and forecast the swift passing of the absurd long picture idea.

ADOLPH Zukor looked in vain for support within the industry. He sought out the leaders of the then rising Independents who were resisting the trust, in the courts and in the market. But these presumably progressive leaders were seeking not new opportunities of greater achievement but only a chance to declare themselves into the trust's ready-made pie.

So now it came that little Famous Players had to be independent, not only of the trust, but of the Independents as well.

To assure the theatres which were slowly accepting the new idea of a supply of pictures in support of the feature policy Famous Players was compelled to determine upon an amazing and awe-inspiring plan to produce one great picture a week, fifty-two in a year. It was an undertaking without precedent, full of all imaginable and unimaginable commercial and artistic perils.

"There's not enough talent in the motion picture world to make that many famous plays into pictures with that many famous players," Edwin S. Porter, the director general, exclaimed. And it was admitted he was right. A compromise had to be made. The new schedule planned three types of pictures first, Class A, the simon pure "famous players in famous plays," to be some fifteen in number; second, Class B, another fifteen with "famous *picture* players," in famous plays; and third, Class C, the remainder of the year's program to be filed with the output of what was to be called "Famous Players Stock Company."

Lina Cavaliert

Now again the public was to assert itself as an unexpected force in the making of the films. While Class A offered such sterling stage stars as Mrs. Minnie Maddern Fiske, and James K. Hackett, Class B had for its first offering Miss Mary Pickford, who had grown to motion picture fame with the trust's Biograph Company and with the independent "Imp" concern. The public which patronized the new feature pictures wanted Pickford and Class B became Class A, shifting the Famous Players policy by sheer force of the box-office—the one and only real control of the art of the motion picture, the place where the people ballot.

Famous Players eager at its growing opportunity was hungry for talent. It was rumored that D. W. Griffith was growing restless at Biograph and Adolph Zukor frightened his associates to desperation by making the famous director an offer of a salary of $50,000 a year. They suspected Zukor was insane, and when Griffith politely declined the offer they were sure that he was stark mad. A dozen years later the same Famous Players casually contracted to pay the same D. W. Griffith $156,000 a year, as an incidental item of production activity.

Famous Players was lonely in feature production, supporting the new policy and building an industry alone. There was a genuine sincerity in welcoming new efforts in the field.

NOT many months after the Famous Players project got under way the Jesse Lasky Feature Play Company ventured into the field. The name of Lasky had come into prominence in the production of vaudeville acts and now it seemed possibly opportune to try this new and perhaps coming art of the feature photoplay. With Dustin Farnum in the title role the little Lasky Dompany with Cecil B. DeMille as its director-general, went west to produce "The Squaw Man" and elected a location among the orange groves near Los Angeles as a base of operations.

Enrico Caruse

"We have rented a barn in Hollywood for two hundred dollars a week," was the first report that Jesse Lasky received

Thomas Meighan

Pola Negri

Harold Lloyd

Richard Dix

in his New York office. It did not fill him with cheer.

"The Squaw Man," after sundry adventures and misadventures, reached the market and a modest success.

"Congratulations on 'The Squaw Man,'" Adolph Zukor telegraphed Jesse Lasky, across town. The head of Famous Players did not feel so lonely with another feature producer in the fight.

A telephone acquaintance resulted, and an engagement to lunch at Delmonico's the next day. There Adolph Zukor and Jesse Lasky shook hands for the first time.

The Lasky and Zukor products found naturally the same markets. Debarred from the existing channels of film circulation they were sold to local independent theatres and exchanges, giving rise to the building of a new machinery of distribution. In the course of a few months more in 1914 the leaders among these feature film buyers drew together in New York and eventually after many negotiations formed Paramount Pictures Corporation, which contracted for the film output of the Lasky Feature Play and Famous Players, along with some other lesser makers of feature films.

THE business began to thrive. The feature picture was established. The coming of the World War after its first flash of depression left the motion picture to America to develop alone and poured prosperity and amusement buying power into the wage earning classes. Better theatres sprang up to serve the new picture public, beginning with the Strand in Broadway, New York, where presently the Rialto came to contest its supremacy and in turn the Rivoli, the Capitol, Warner's, the Colony, and spreading all across the nation. Investments of millions in buildings and real estate were coming to supplant the little store show nickelodeons and refitted town "opera houses." The motion picture was becoming a major industry, all founded on the quality idea that had found its first expression in "famous players in famous plays."

Adolphe Menjou

Bebe Daniels

THE whole standard of film product was elevated in pursuit of the vista of vision that had been opened by Sarah Bernhardt's "Queen Elizabeth." Reluctantly all of the makers of motion pictures, belatedly and with many incidental failures, turned to the making of feature pictures.

The new standard of production brought with it the evolution of a new art of screen presentation in the theatres, pioneered in the East by Samuel L. Rothafel at the Strand, and ably carried forward in the West by Sid Grauman, among the earliest customers of the distribution system which grew into Paramount. Undertakers' chairs for the audience and an ancient piano were no longer sufficient equipment. Screen theatres began to become institutions of magnificence, comfort and luxury, well ordered, clean and ventilated, attended by disciplined staffs, trained to polite precision from the manager down to the ushers. The motion picture theatre swiftly rose to meet and then surpass the theatre of the speaking stage in service to its patrons. The public responded with a patronage beyond that of any competitive or kindred entertainment. The quality idea was winning.

In 1916, confronted with many common problems in productions and in marketing relations with the Paramount, which stood between the producers and the theatres, Famous Players, the Lasky Company, the Bosworth concern and various minor subsidiaries, combined into the Famous Players-Lasky Corporation. Many differences arose between the producing and distribution concerns, all of them relating to intensely technical conditions, and resulted eventually in a peace by assimilation. The Famous Players-Lasky Corporation, late in 1916 acquired the stock of Paramount and became its own distributor to the theatres. The investment which had begun with that $18,000 pur-

chase of "Queen Elizabeth" now ran into many millions.

Ricardo Cortez

In the operations of the flourishing and branching enterprise one outstanding fact became evident —the Famous Players-Lasky Corporation was eternally in the market for talent, ever seeking the best of picture players, directors, stories and technicians. Competition continually drove up costs. In 1909 when Mary Pickford went to work at Biograph under Griffith she drew three dollars a day. June 24, 1916, ten years ago, she signed a contract with Famous Players giving her a guaranty of $1,040,000 for her services in the next two years and a large share in the profits of her productions. The figures are cited as merely indicative. Miss Pickford, while of the highest eminence, was after all just one player of many. The ratios tended to prevail over the whole star field.

Clara Bow

IN the sum one may observe that the public elected the "famous players" at the box-office and thereby compelled Famous Players to seek them out at well near any price. In the next few years Famous Players-Lasky enrolled for varying periods an amazing roster of talent, including Douglas Fairbanks, William S. Hart, Geraldine Farrar, Marguerite Clark, Elsie Ferguson, Pauline Frederick, Griffith, Thomas H. Ince, Mack Sennett—almost every great name of the screen save only Charles Chaplin, so conspicuous an exception as to emphasize the great Famous Players-Lasky majority. It is a policy which is today expressed in an array which includes many of today's equivalents in screen fame: Thomas Meighan, Pola Negri, Richard Dix, Bebe Daniels, Adolph Menjou, Harold Lloyd James Cruze, Von Stroheim, Ernest Lubitsch, Mal St. Clair, Herbert Brenon and others.

Gilda Gray

In 1917 major theatres in larger centers began to combine their buying power and to exert important controls within the industry. Avenues to the market and the public were no longer free to the makers of pictures purely upon the merits of their productions. The First National Exhibitors Circuit was formed by leading exhibitors in the major centers and by contracting with stars set them up in a new producing machine. The exhibitors had in effect become picture makers. Thus the greater theatres of the greater cities made themselves rivals of the studios upon whose wares they built their power and greatness.

Douglas MacLean

Defensively, Famous Players-Lasky turned to the acquisition of theatres in key cities to assure their products of a way to the market. The sum total effect of this sort of competitive development, inevitable in the nature of things, was to the benefit of the motion picture public by way of better service. The producer engaged in presentation may be expected to make the most of that presentation in behalf of the product presented. Also, aside from the commercial aspects of the situation, the acquisition of theatres has made Famous Players-Lasky a consumer of its own pictures and thus doubly and immediately responsible to the public which it serves at the box office, through Publix Theatres.

Esther Ralston

Here again in Publix Theatres comes a reiteration of the fundamental background idea of success through service, in the name of the president of Publix, Sam Katz. He entered the institution of the motion picture most humbly back in the Nickelodeon Age and learned about the audiences and the public playing the piano in a little store show in Chicago's Milwaukee avenue, heart of the great West Side melting pot. On hope, credit and ambition as capital he pushed into the leadership of motion picture exhibition beginning in Chicago's West Side and progressively taking in the city, the State of Illinois, the Middle West and now the United States—the whole world comes next, perhaps. Please the public and it will make you its purchasing agent.

Raymond Griffith

THIS entry of Famous Players-Lasky into the exhibition field in direct service to the public is the completion of an interesting cycle in the life of Adolph Zukor. He began, as we have seen, as an exhibitor and evolved into a producer by force of the public's demand for service and a better product.

Another expression of that same force, if we analyze aright, impelled him to enter motion picture distribution, and now again in the last sector of the circle he is brought back to exhibition and the theatre again. There is the natural working of organic law in this, but few are the men

Wallace Beery

with sufficient elasticity to follow it through all its phases, growing with the business, eternally meeting the service demand.

AND again as we consider cycles in personal careers we see early experiences and their influences reflected in the product which has reached the screen under Jesse Lasky's administration of production. In his youth he lived and experienced the life of the American west and collected its sagas and color at first hand. Now Famous Players-Lasky studios have given the screen such epics of America as "The Covered Wagon," "The Vanishing American" and "Old Ironsides" emphatically American contributions to a world art.

Lois Wilson

While the rise of Famous Players-Lasky is in so large a degree a personal success for its two outstanding personalities, Adolph Zukor and Jesse L. Lasky, production chief, the development of an institution of such magnitude is inevitably accompanied by developments in manpower and significant parallel careers. Conspicuous among the many who have risen to positions of importance in the extensive Famous Players-Lasky machine is Sidney R. Kent, general manager, of the swift high tension corporation executive type, with a background of experiences as varied as mining engineering and national merchandising in the drug trade.

It is told of the aggressive Kent that he went to work as a salesman for Famous Players-Lasky without a salary agreement, saying in effect "We will see when I earn it." That was sensational modesty —and also some evidence of a cast iron self-confidence. There was no element of chance in the proposition, if he knew— and he did, obviously. And steadily the while, with these developments at home, with the coming of what passes for peace in Europe the new world market for motion pictures has unfolded with a consequent enrichment of the screen along with its growth into a truly international art. Remember that the feature picture and all of today's grandiose institution of the screen grew up with Europe in a state of war. Not until now has the real world for the picture been revealed. In this large development Famous Players-Lasky, through its Foreign Department, headed by E. E. Shauer, an associate of Mr. Zukor's since his earliest days, has carried a share of world responsibility in the ratio of its outstanding American importance. It has been observed with a high degree of accuracy that "The best European studios are now in America." Certainly as one scans the rosters and production schedules of the tremendous production institution under the direction of Jesse L. Lasky there appears nothing less than a world panorama of production genius. Consider for a moment, with a map of Europe in the back of the mind, the array of names now to be found in the Lasky studios in Hollywood: Erich Pommer, former head of the famous Ufa studios of Berlin; Eric Von Stroheim, the famous Austrian; Ernest Lubitsch of Germany crowned with the laurels of "Passion"; Mauritz Stiller, the Scandinavian, with triumphs in Sweden, Germany, France and England to his credit; M. D'Arrast, the artistic young Frenchman, Pola Negri of Warsaw and Berlin, the world famed Emil Jannings; Lya de Putti, the Hungarian; and among the playwrights, Ernest Vajda, Lajos Biro, Frederic Lonsdale and Alfred Savoir. The Famous Players-Lasky studios of Hollywood and Long Island City are only incidentally in America—they are world institutions.

Noah Beery

Betty Bronson

PARAMOUNT, the trade mark so familiar to Broadway and all the bright-lighted theatre streets of America, is as familiar a sight in all of the major capitals of the world; Paris, London, Copenhagen, Berlin, Buenos Ayres, Barcelona, Sydney, Tokio, Manila and Shanghai. The moon never sets on the Paramount sign. Now on Broadway at Times Square stands the new Paramount Theatre. In twenty years the amusement center of New York has climbed from Fourteenth Street 30 squares up Broadway, and from the garish little Comedy nickelodeon theatre with its small and tawdry bravery of garish posters and ballyhoo phonograph to this new temple of the art of the screen, illumined with the gold and chromatic riches of the French Renaissance, stately with rare marbles of Italy and carpeted with splendors of the Orient— all a setting for the Aladdin's lamp of the screen and its magic key to Romance. From the little old Comedy nickelodeon has arisen the Paramount Theatre as a signal, a symbol and a beacon at "The Cross Roads of the World."

Florence Vidor

Jack Holt

Emil Jannings

Lya de Putti

From the Original Red Chalk Drawing by Giuseppe Trotta

ADOLPH ZUKOR

President of Famous Players-Lasky Corporation

Adolph Zukor

by James R. Quirk

THE magnificent Paramount Theatre towers above Times Square today, a monument to the artistic ideals and business genius of Adolph Zukor, who personally conducted the motion picture from a penny arcade in Fourteenth Street to this palace of entertainment, surpassing in architectural beauty the dream palaces of the Arabian Nights.

THE light of opportunity was his Aladdin's Lamp. At a time when films were sold by the foot like tape and a dime was top price in the dismal houses of motion picture entertainment, "famous players in famous plays" was his desire. And he rubbed his light with an almost superhuman capacity for work, a resourcefulness that was the despair of business rivals, an abiding faith in the new art, and a conviction that no institution could endure which did not keep faith with the public.

HE brought to the motion picture a new vision, an imagination that stretched far and away beyond the nickelodeon estimate of the American public which was the horizon that marked the limits of the known world of the producers of 1912.

THEY talked in terms of footage and quantity in those days. Zukor changed "fillums" to Photoplays when he presented to the public as his first picture "Queen Elizabeth" with Sarah Bernhardt, the most famous living actress, in the title role. That was in 1912, when he had to secure a licensed permission from the motion picture trust to release his four-reeled sensation.

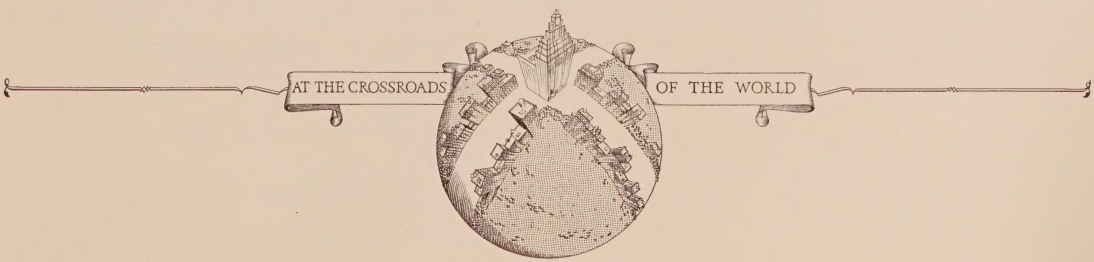
A YEAR later, before D. W. Griffith had ever conceived the idea of making "The Birth of a Nation," he demonstrated his appreciation of the ability of the great director by offering him the unheard of salary of fifty thousand dollars a year. Just a short time after this he took the "Biograph Blond" and emblazoned the name of Mary Pickford all over the world as the first motion picture star.

HIS idea of "famous players in famous plays" threw out of its arrogant and self-satisfied adjustment the entire method of distributing pictures, and during the years that followed he dreamed, and planned, and organized, and battled into a semblance of order the distribution plans that made his company supreme.

HE made the Paramount trademark an international emblem of the most consistently worthy pictures, and in the midst of his business problems he worked double time to cooperate with, to encourage, and to demand of the production departments that the pictures they made lived up to their advertising. We must give credit to Mr. Jesse Lasky and the others who worked with him to achieve this result, but their efforts and their success do not detract in the least from the full measure of Adolph Zukor's achievement.

ADOLPH ZUKOR, the man. Much has been written about him the last ten years, but I see the man best reflected in his little native town in Hungary which honors him as its most famous son. They revere him for his unostentatious generosity and charity. There is no Adolph Zukor Library nor Museum but no soul in that little town ever knows want. When he visits there no bands play, but little children bring him flowers and old men and women pray for him.

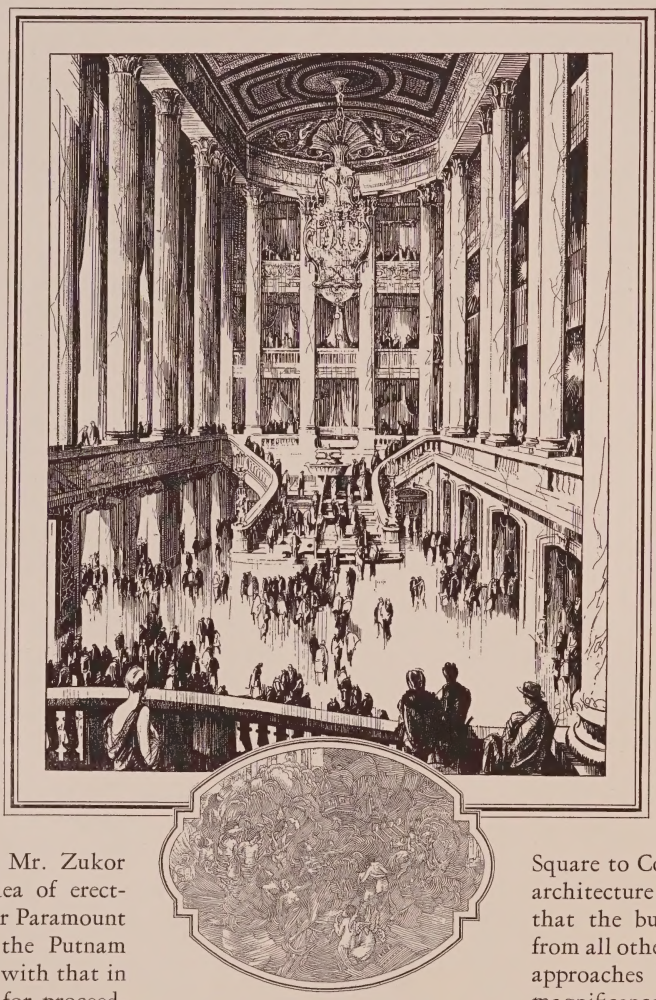
THIS Paramount Theatre will always be a monument to the man who kept the faith.



The Paramount Theatre

by Harold B. Franklin

NO undertaking in connection with the motion picture can give the reader a better idea of the progress of this industry than the completion of the Paramount Theatre and Building. It was conceived by Adolph Zukor, whose leadership built the motion picture into the fifth industry of the country. This theatre and building stands today at Times Square, New York City, fittingly called "The Crossroads of the World," as a monument to the magic of motion pictures. The Paramount as a theatre is conclusive; it is truly the world's super theatre, not alone in architectural treatment and appointments, but in its service, atmosphere and location.



SOME years ago, Mr. Zukor conceived the idea of erecting a fitting home for Paramount on Broadway, and the Putnam site was purchased with that in view. As the plans for proceeding with this project matured, the work was turned over to a building committee, of which I was so fortunate as to be elected chairman.

Many plans and designs were rejected before the final plan was accepted. In addition to the final drawings, a scale model of the theatre was built, complete to the smallest details. This was studied carefully, resulting in many effective changes.

THE financing for the proposition was arranged and involved an underwriting of ten million dollars. The value of this completed building, together with the land, exceeds sixteen and a half million dollars. It is interesting to note, and it is a great tribute to the standing of the Famous Players-Lasky Corporation, that the underwriting was undertaken by Kuhn, Loeb & Co., and up to this time represents the only real estate mortgage bond issue that was ever undertaken by this international banking house.

The Paramount Theatre and Building is destined to become a famous landmark. It dominates Broadway from Madison Square to Columbus Circle. Its architecture and height are such that the building stands apart from all other structures. As one approaches Times Square, the magnificence and beauty of the Paramount Theatre and Building arrests the attention of the observer.

Illuminated Set-Backs

THE architecture is that of the French Renaissance period, the lower five stories being Indiana Limestone, carved in heavy relief. The building occupies the entire block on Broadway between

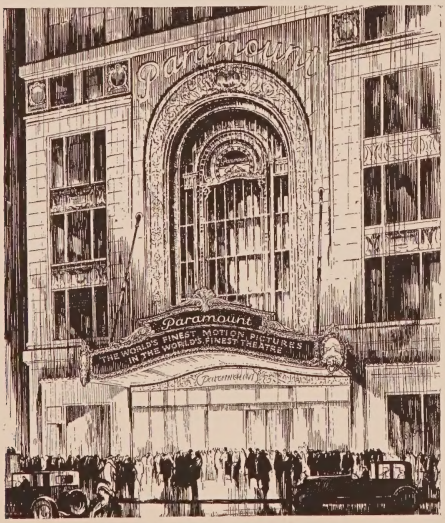
43rd and 44th Streets, and is forty stories in height. The upper part of the building towers skyward in eight setbacks, and is a fine example of modern architectural treatment influenced by the zoning act, which governs the erection of high buildings in the City of New York. At night, these setbacks are illuminated with over a thousand indirect reflectors, creating an unusual and attractive effect.

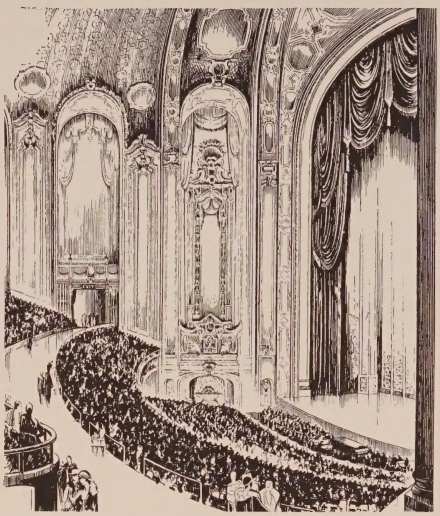
ON top of the tower is a huge glass globe about twenty feet in diameter, signifying the world conquest by the motion picture and topping the entire structure. This globe will be illuminated at night. When the hour strikes in the tower clock, the white light will flash out and a red light will flash the hour. There will also be a system by which different colored lighting may be flashed for specific events, to announce results at elections, etc. This light can be seen for a radius of many miles.

HUGE illuminated tower clocks are placed on each side of the tower, approximately four hundred feet above the sidewalk. An observation tower with north and south balconies, enclosed in glass, is set aside on the top set-back. The view from this height at night is most unusual and of interest. The tower is reached through the office building entrance.

A Five Story Arch

THE facade of the building from the floor to the tower is faced with a smooth surface buffed brick, with copings, cornices and ornaments of Indiana limestone. Of special interest is the unusual treatment of the back or stage wall on 44th Street,





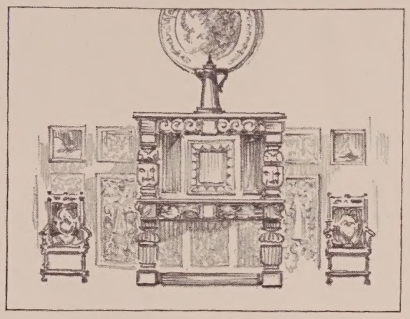
which, breaking away from traditional practise of severe and plain treatment, has in this case been treated architecturally, and through the use of handsomely carved Indiana limestone and bronze frames, resulted in a wall of very attractive design and utility, enhancing the appearance of the street, rather than depreciating it. The entrance of the theatre is emphasized by an arch five stories in height, built in with glass and illuminated indirectly from a carved stone frame. A magnificent bronze marquee electrically lighted shelters the entrance itself. The details of this entrance remind one of the craftsmanship of the old masters who wrought their designs patiently on the anvil. It prepares one for the beauty to be revealed when passing through this entrance. Electric signs with changeable lettering for changing attractions are built into this marquese. No upright signs are erected on this building, which is a departure from the usual custom. In contrast to the great number of electric signs, this building stands out in its magnificent simplicity. In fact, because of the absence of signs, the building becomes the more prominent.

BRONZE frames on both sides of the theatre entrance for announcements may be lighted in three colors, working on dimmers if necessary. The different colors will be used to emphasize the art work.

The box office of bronze is in the center of the door-ways, and two additional box offices in the ticket lobby make possible the handling of large crowds.

Entering the Theatre

AS you enter through the front door, you are faced with a semi-circular colonnade of strikingly veined marble columns, supported on a black and gold marble base. This marble base is approximately one story in height, and above this is a hemispherical dome of gold, the top of which is fifty feet above the floor. The opposite side of this room is formed by a tremendous glass window opening to the street. A gorgeous bronze and crystal chandelier hangs from the center of this highly ornamented dome, supplemented by smaller chandeliers between the columns and brackets of similar design. In daytime, this lobby will be flooded with daylight, while at night, passersby on Times Square will be attracted by the brilliancy of the lighted room as seen through the window. Color is added by the hangings between the columns and at the window.



The Hall of Nations

PASSING through the entrance doors, one enters the Hall of Nations. From this leads a grand stairway of marble and bronze to the upper floors. On the opposite side of the room there is laid in the wall a collection of stones from various parts of the world, thirty-seven in all, which were collected through the Foreign Department of the Famous Players-Lasky Corporation. Each of these stones has a special significance and in many cases were officially presented by the Governments of the foreign countries. The story of each stone is told in an interesting manner by means of bronze tablets and descriptions. These stones are particularly significant because of the evidence they show of the interest which the erection of this building created in foreign countries, and particularly among the employees of Famous Players-Lasky Corporation in far off lands. In this Hall is located the Information Bureau, a new feature in theatre operation. It is hoped that this Bureau will become of importance to the public equal to institutions in great railway terminals, since a large proportion of the Paramount Theatre patrons are transient visitors to the city.

THE feature of the Hall of Nations is a bronze plaque of Thomas A. Edison, on whose inventions the motion picture industry is founded. On the north stairway is a bust of Adolph Zukor by Jo Davidson, the eminent sculptor.

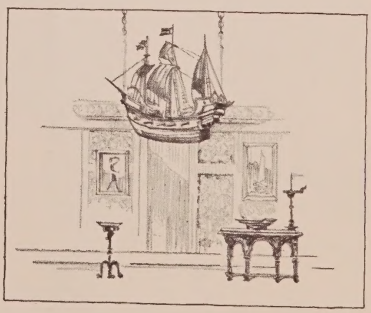
The Grand Hall

THROUGH a broad archway one now gets a vista of the Grand Hall, which is one hundred and fifty feet long, forty-five feet wide, with a ceiling height of fifty feet. The dome ceiling is supported by massive marble columns, and at the opposite end of this room is a grand stairway of marble, widening up to the mezzanine landings. Located on this stair landing is a marble fountain, which serves as the base of a fine piece of sculpture. Behind the stairway are located the elevators which are arranged to carry passengers to all levels of the theatre.

The Italian Quarry

THE bases of the columns rest on the mezzanine floor. From the mezzanine floor down, the entire room is lined with Breche Centella marble with panels framed with black and gold marble. In order to secure the quantity of the marble required, it was necessary to open up a quarry in Italy that had been closed for forty years. At one side of this Hall there are exit doors opening to 43rd Street; on the opposite side are the openings to the orchestra foyer. These openings are fitted with massive bronze gates. Above and between the columns, mezzanine floors form balconies which overlook the Grand Hall. Four bronze and crystal chandeliers are the principal source of illumination, supplemented with brackets of harmonizing design.

The ceiling is highly ornamented with a center panel representing "The Spirit of Light." The center of interest is a blazing golden sun, from which emerge allegorical figures of four horses of gold, forming into clouds of gold. The sky blends into a deep blue on both ends, from which jeweled stars



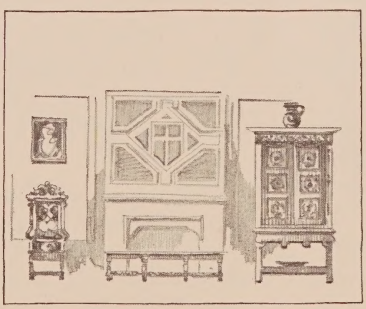
twinkle. Decorative panels on either end, and heavily ornamented gold panels, complete the frame of the ceiling.

The Elizabethan Room

A LOUNGING room for ladies and gentlemen in the basement is reached on either end of the Grand Hall through marble stairways. This lounge is the Elizabethan Room and is richly furnished in that period. The walls of this room are panelled in walnut to the ceiling.

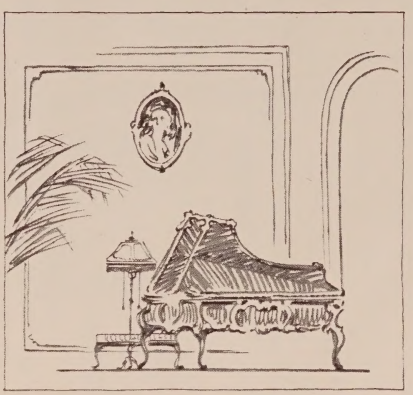
Other rooms leading from the Elizabethan Room are the College Room, a men's smoking room, where the emblems of the representative universities help to form the decorative theme; The Chinoiserie (Ladies' Smoking Room) is exquisitely done in Chinese of French influence, both as to design and furnishings. The Venetian Room (Ladies' Cosmetic Room) is an unusual feature and is complete in every detail. A unique feature of decoration is in the design of the bronze and china lighting fixtures, each representing ladies of every period with different modes of head-dress, from the Elizabethan to the modern bob. Other public rooms are Peacock Alley, The Club Room, The Hunting Room, The Jade Room, The Powder Box, The Marie Antoinette Room, The Music Room,The Colonial Room, and the Empire Room. These are probably the most beautiful public rooms to be found in any theatre, not only with respect to design, but their appointments and furnishings, and so totally different that they excite almost unusual amount of comment. Austrian hand-tufted rugs designed especially for these rooms are the floor coverings, surrounded by borders of rare marbles.

A FEATURE of interest will be a special installation of amplification which brings into the Grand Hall, and other rooms adjoining, the music played on the stage, as well as the organ and orchestral music, as desired.



The Music Room

A SPACIOUS Music Room overlooking the Grand Hall is approached from the landing of the main stairway. Not only is this room decorative, but will also serve the useful purpose of affording a place where concerts are given by a string orchestra, and artists, for the purpose of entertaining the waiting throngs in the Grand Lobby. Leading from the Music Room is a promenade entirely surrounding the Grand Hall on the entresol level, so furnished as to afford waiting and resting space for the patrons.



The design of the auditorium is such that, despite the fact that it seats close to four thousand persons, there is a feeling of intimacy.

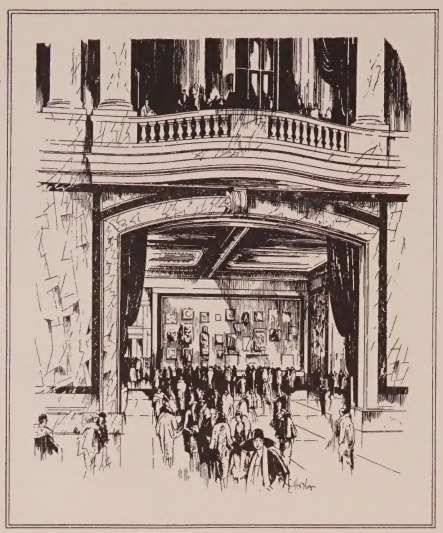
An attractive feature is the introduction of a mezzanine floor, which affords about four hundred seats, only slightly overhangs the rear seats of the orchestra, and extends over the side walls of the auditorium forming an almost perfect horseshoe in shape. This gives an air of spaciousness to the whole orchestra which is not possible otherwise. In addition to the usual side exits from the balcony, there have been introduced spacious passages emptying from the center of the seating areas, directly into the mezzanine, overlooking the corridors of the Grand Hall. There is over an acre of floor space devoted exclusively to entrance and exit passages.

Auditorium Design

THE design of the auditorium is treated in the French Renaissance spirit, and the color scheme of ivory, rose red and turquoise blue. The ornamentation has been particularly studied for scale so as to be proportionate to the side of the auditorium, and although the auditorium is ten floors in height, the architects have achieved an intimate effect.

The main ceiling is so designed as to afford a "Gallery Promenade" above the cornice of the main dome, from which patrons can view the entire auditorium. The main panel over the sounding board will be emphasized by a sculptured design in low relief, representing the Spirit of Music. The group symbolizing music will be in silver and gold.

THE organ chambers are located on both sides of the proscenium arch. The grills consist of screens of crystal, on which a tree of life is worked out in jewels which may be illuminated. The organ is of the orchestral unit type, occupying four chambers and is equipped with every conceivable stop.



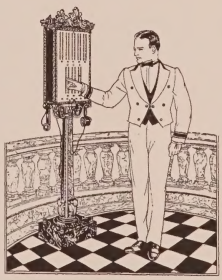
Special attention was given to the decorative treatment of the lower part of the theatre under the balcony; this portion of the auditorium is generally neglected and ordinarily does not lend itself to effective treatment. After considerable study, a series of arches, enclosing the entresol floor, and around the orchestra, were developed. These arches are treated with three circuits of indirect lighting (red, amber, blue), enclosed with crystal screens which reflect the light. In addition, the front of the entresol balcony fascia is treated with a continuous design across the front done in crystal, which is illuminated by indirect light from a trough, as well as exposed lighting. Indirect lighting in three colors is installed around the stage proscenium fascia, the organ grill frames, the soffit of the balcony, the main ceiling, as well as the side walls. These are supplemented by bronze and crystal fixtures which hang from the ceiling along the sidewalls. There also are huge brackets of bronze and crystal which are hung between the side arches.

THE drapes are red and gold done in a figured satin damask, and are hung in the archways and organ arches. A magnificent velvet and silk valance, heavily embroidered in gold, is hung from the proscenium arch, with curtains to match, trimmed with a very ornate galloon, and hung with a red silken fringe. The opera chairs have been specially designed and are upholstered with a high grade mohair of appropriate design. The ends of the chairs are equipped with aisle lights which are embedded in the design of the seat frame. The wall coverings are of a special damask, designed specially to blend with the decorative effect, and is after an old museum piece of tapestry at Versailles.

Movable Orchestra Platform

THE orchestra pit is designed to hold an orchestra of seventy, and can be raised and lowered on an elevator. This elevator travels from a point seven feet below the stage level, up to the level of the stage; the stage footlights are of a disappearing type so that the platform of the orchestra pit becomes the apron of the stage. The platform of the pit is mounted on a carriage, and the entire carriage with the full orchestra can automatically roll on the stage, leaving the apron on which artists may perform in intimate contact with patrons. The organ console is also on an elevator at one end of the pit. The console is highly carved in white and gold. All elevator controls are operated from the orchestra leader's or organist stand, and these controls are so arranged as to be duplicated from the stage switchboard. All of these elevators are worm driven and electrically operated.

THE stage is equipped with every modern appliance, and is also equipped with a double system of electrical elevators in place of the usual type stage traps. The rigging is of the full counterweight and track system. The fire curtain is of the rigid frame type, having a steel frame, covered on two sides with asbestos board and is motor driven.

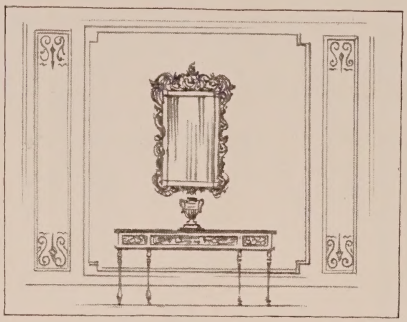


The stage can also be stepped, platforms may be formed, scenery may be made to disappear, etc. All stage lighting will be done from front and side bridges, which is a new feature in theatrical illumination. This is the only stage in the country with mechanically operated footlights.

The back wall of the stage is plastered to form a cyclorama, which acts as a sounding board and makes possible unusual service effects. The switchboard on the stage is of the remote control—full master type; every light on the stage and in the auditorium is controlled on this board, with dimmers on each circuit.

World's Largest Organ

THE organ will be the largest orchestra unit organ ever built. The organ grills will be done in wrought steel, crystal and illuminated glass. The design of the grill will lend itself to very unusual lighting, representing clusters of fruit, flowers, etc., which may be lighted in four different colors.



Underneath the organ grill archway will be two handsome fountains behind which is a background of gold mosaic.

Particular attention was paid to the efficient housing of the production department, as well as the comfort of the artists and personnel of the theatre. Among the novel features are rehearsal rooms, which are replicas of the stage, floor screen rooms, which are really miniature theatres, executive offices for the operating officials. An unusual feature is an organ rehearsal room, where pupils are taught organ playing by expert teachers. Rest rooms and dressing rooms with shower baths are provided. A music library, three floors in height, with rooms for scores, is a complete unit.

Ventilation System

SPECIAL attention has been paid to the design and construction of the ventilation and air conditioning (refrigeration) system. In general, the installation is what is known as down feed system, the air being brought in through openings in the ceiling and drawn off at the floor, through the use of blowers and fans. In certain parts of the building such as corridors and passageways, the air is introduced through grills in the side walls. By a complete system of ducts, fresh air is delivered to all parts of the auditorium and each room and space. All the air brought into the house is brought through a washer. In the summer time, the temperature of this water is reduced by refrigeration so that a temperature reduction is secured. The washers used are of the dehumidifying type and automatic controls are installed, which make it possible to maintain a uniform temperature and a constant relative humidity under any operating conditions. This plant is divided so that there are separate controls in different parts of the house, for instance, there is a separate system supplying the Grand Hall, so there can be a positive control of the air in this room when taxed to capacity.

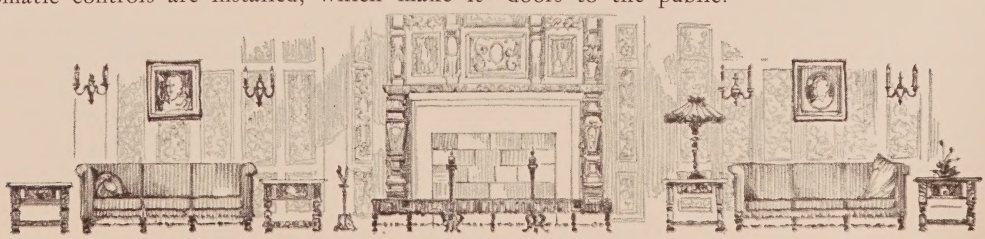
Rugs and Fixtures

THE furnishings of the theatre are in keeping with the different periods expressed in the various rooms and the highest type of quality is maintained. Art objects of great value and interest, together with a large collection of fine paintings, are placed at vantage points. Handtufted rugs, woven in Austria, adorn every public room. Specially hand woven carpets, of appropriate and blending design, are used for other floor coverings. The entresol rug is one hundred and fifteen feet long, shaped a half moon, and woven in one piece of unusual design.

Every modern appliance has been installed for the convenience and comfort of patrons, as well as employes. The seating of the entire theatre will be controlled by an ushers' signal system with a master indicator in the Grand Hall, which will make possible the seating of patrons with despatch.

THE design of this theatre is one of the last works of the late C. W. Rapp, and it is regrettable that he could not have lived to have seen the completed result, which has been acclaimed by many to be the world's finest theatre.

To the casual observer it would seem that a miracle had been wrought in the building of the Paramount Theatre. It was in November 1925 that the drills began boring into the solid rock for the foundation of this magnificent structure. Within twelve months, the Paramount Theatre, as a completed project with every department functioning to its fullest extent, its organization complete, opens its doors to the public.



SIDNEY R. KENT, General Manager of the Famous Players-Lasky Corporation and head of its vast system of sales and distribution throughout the United States and Canada, is a native of the Middle West. The family lived in Lincoln, Nebr., and at the age of fourteen, just after he had finished grammar school, the boy got his first job stoking boilers in a green house at $5 a week. From this humble beginning has grown a business career which is one of the most strikingly successful in the annals of the picture industry.

Before he was twenty years old he had pushed up in Wyoming as one of an engineering party the sole inhabitants of thirty-six miles of God-forsaken country. They built their own roads and pipelines, established camps and literally opened up the territory to civilization and business activity.

SIDNEY R. KENT
General Manager
Famous Players-Lasky Corp.

IN 1912 he returned East where he became a salesman for the American Druggists' Syndicate at $50 a week. Three months later he was the company's assistant sales manager, then assistant to the president and for three and a half years he was virtually in charge of the entire business.

A friend talked to him enthusiastically of the motion picture business. When Mr. Kent walked into the Famous Players-Lasky office to see Adolph Zukor, the latter told him flatly he didn't need anybody just then. But Kent was willing to give him a demonstration first and talk salary later. He was taken on that basis—that he produce results.

After he was out the first week or so Mr. Zukor sent him $100. A little later he added $25, then another $25. Within eight months, without ever mentioning the subject, he was making $250 a week. Salary? The word wasn't mentioned. Kent kept on letting results do the talking. Mr. Zukor pretended complete inability to understand any other language.

SINCE the day of that first interview with Adolph Zukor, the rise of Mr. Kent has been rapid. His first position with Famous Players was in the administrative bureau in the New York office. A few months later he entered the Distribution Department as a special representative. Next he was appointed district manager of the territory including the Kansas City, Omaha, St. Louis and Des Moines branch offices or exchanges, which position he held until May, 1919, when he was called to the home office of the company to become general sales manager.

On January 8, 1921, Mr. Zukor appointed him General Manager of the Department of Distribution, and one year later he was elected to the Board of Directors of the corporation, the only man in the history of the company to rise from its ranks to that position of eminence. In 1924, Mr. Kent was made General Manager of all of Famous Players-Lasky Corporation.

HAROLD B. FRANKLIN, Vice-President of the Publix Theatres Corporation, is one of the most experienced showmen in the entire motion picture theatre field. His first conspicuous position was as booking manager for a vaudeville circuit, comprising about forty small theatres. He also organized and operated dramatic and musical stock companies in Stamford, Conn.; Pittsfield, Mass.; Easton, Pa., and New York City.

EVENTUALLY, with the advent of the motion picture drama, Mr. Franklin turned his attention to this new field which has become one of the most important in the world of public amusements. Upon being appointed managing director of Shea's Hippodrome, in Buffalo, N. Y., he introduced numerous innovations which have since become recognized features. During his five years in Buffalo he made his theatre famous and, in fact, gave it a recognized position as a model worthy of general imitation.

HAROLD B. FRANKLIN
Vice President
Publix Theatre Corp.

His achievements in Buffalo attracted the attention of the executives of the Famous Players-Lasky Corporation. Accordingly, Mr. Franklin was offered the position of Director of their theatrical enterprises and was accorded entire freedom to develop his ideas of service and exhibition features.

MR. FRANKLIN directed the policies of operation for all the theatres of the chain until, with the amalgamation of the theatre interests of Famous Players-Lasky and the huge Chicago firm of Balaban & Katz, the Publix Theatres Corporation was formed at which time he was elected Vice-President of Publix Theatres.

* * *

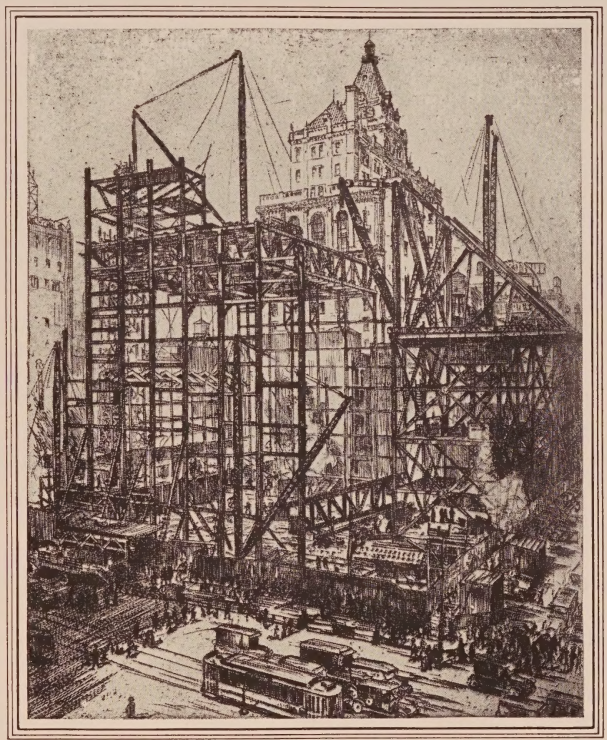
"I do not think this program as a permanent record would be complete without the most sincere and enthusiastic acknowledgment on the part of all of us for the work of Harold B. Franklin, in connection with the erection and equipment of the Paramount Theatre and Building. Mr. Franklin has had every detail of this tremendous construction at his fingertips. He has been the guiding spirit which has brought this undertaking to so worthy a conclusion. He deserves the thanks of Famous Players-Lasky Corporation, of Publix Theatres, and of all the motion picture industry."—SAM KATZ.

The Paramount Building

An Appreciation

By Famous Players-Lasky Corporation to C. W. and Geo. L. Rapp, Architects; Thompson-Starrett Construction Company; and the various Contractors whose labors and wares, went into this gigantic structure. Under the skilled handicraft of these great artisans, tons of steel, concrete and brick were molded week by week into a tower of beauty, in which all New York takes pride.

THERE is some doubt as to the exact date that ground was broken for the Paramount Building, for, before this could take place, there were a number of buildings which had to be demolished and carried away as so much debris. But it was about November, 1925 that a huge steam shovel clanked its way into the chaos of things in general, and with the mighty sweep of its iron arm made way for the battery of drillers whose din turned Times Square into a bedlam for weeks.

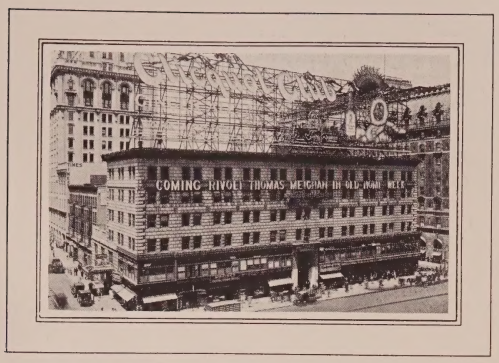


From an original etching by William C. McNulty.

Steel construction work on the Paramount Building in the winter of 1925-1926.

DAY and night the metallic rattle of steel on stone and thud of dynamite kept on, until the excavation had reached a depth of 52 feet below street level. On February 1st, 1926, a steel column thrust its head above the great barricade, to be followed by others in rapid succession like mushrooms reaching upward for the light. On the morning of February 22nd, the first great steel truss, a mass weighing 144 tons, was lifted slowly but safely 115 feet into the air and lowered into its socket. Daily thereafter, with fate-like precision the other seven followed, until the roof of the huge auditorium was formed. This was no mean feat—to have accomplished so quickly and safely. These great trusses constituted what was known as the heaviest single lift ever made in the history of building construction. Eight times, the great steel traveler backed up, and eight times 144 tons of steel was lifted straight into the air to a height of 115 feet, where it was riveted into place. It is from these trusses that the beautiful ceiling and dome of the theatre are suspended.

HARDLY had the trusses been secured when the balcony appeared as if by magic, and then the office structure rose ever higher until it shut the theatre from view. If we peeked behind, however, we would have found the concrete being poured and the stone walls rising, while men like bees swarmed over the entire shell.



The Old Putnam building site of the Paramount Building.

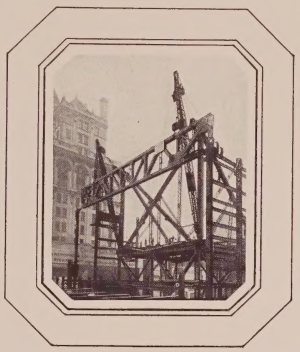
mount. The wiring is so connected with circuit breakers, that the time is signalled hourly by a series of flashes.

The construction of the Paramount Building, the efficient handling of its problems, and its completion within one year, is a feat of which the Architects and Contractors may well be proud. During the entire period of construction, through all the difficult and hazardous tasks undertaken, there was not one serious accident to mar this wonderful record.

With befitting ceremony, the corner stone was laid on May 19th by Mayor James J. Walker of New York City, and on August 2nd, the United States Ensign was unfurled at the peak announcing that the last piece of steel was in place.

Six short months had elapsed since the first column had appeared, and 10,000 tons of steel had been raised into place and secured by 400,000 rivets.

THE Office structure is located in front of the theatre and faces Broadway on a frontal of 200 feet and ten inches, rises to a height of 35 stories. It is 455 feet from the sidewalk to the tip of the great globe, which signals the time, at the peak.



Hoisting the world's largest steel building girder.

Thirty-three floors of the building are devoted to office space; Famous Players-Lasky Corp., using 120,000 or almost half of the 265,000 feet available. Into these floors went 200,000 bags of cement. The walls of the building took 68,000 cubic feet of limestone and granite, and 7,000,000 bricks to complete.

Twelve high speed elevators making 700 feet per minute render service to the building and access to the observation tower, which is located at the 34th floor and will be open to the public.

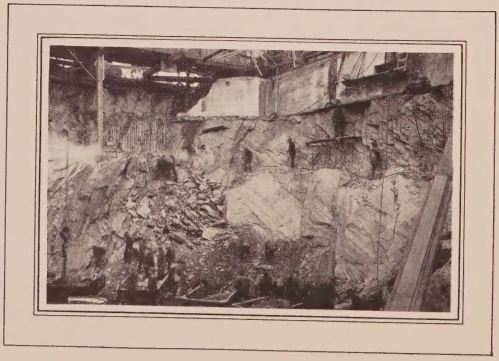
THE Paramount Building is the first great office structure erected by the Motion Picture Industry, and signifies the substantial and solid foundations upon which the world's fourth greatest industry stands.

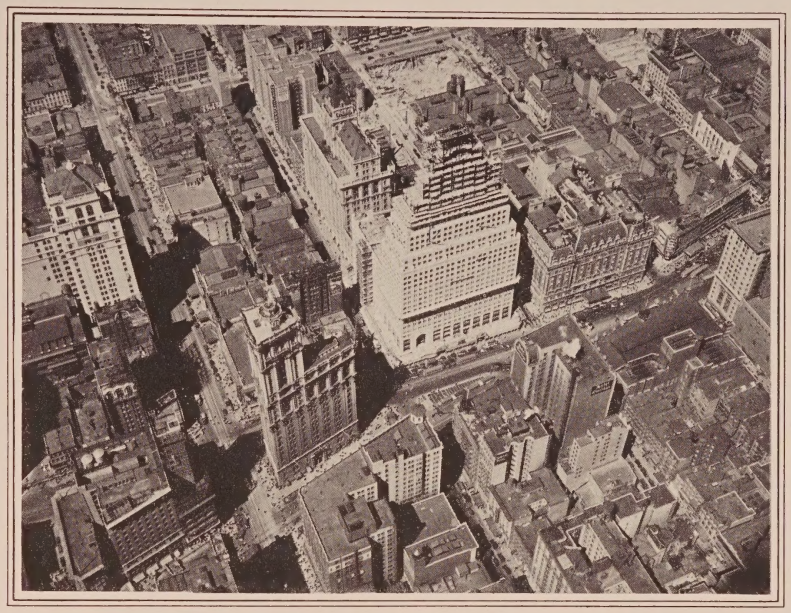
The Paramount Building is erected on solid rock foundation.

At the peak of the Tower is a great glass ball, 19 feet in diameter, and emblematic of the world. This huge globe which is illuminated night and day represents the world wide activities of Para-

THROUGHOUT the theatre and building every effort has been made to keep away from gaudy gingerbread effects and maintain an artistic setting of good taste. For this reason a famous decorator was called back to New York from California and engaged to execute his individuality in laying out the interior decorations of this great art palace. The seats for the large auditorium have not been selected, but sample chairs are being tested and they will be chosen for their comfort, and design with beauty must follow. Space has been no object in the theatre. An auditorium which could have seated six thousand has been sacrificed for four thousand seats in which the patrons may relax and rest in ease.

Over a half million dollars is invested in Italian marble in the Grand Lobby alone. When the marble was selected it was found that Tompkins and Keil were the importers who could best supply the "Breche Centella" desired for contrast with the "Breche Opal," "Levante" and "Black and Gold" trimming. The quarry at Seravezza, near Carrara, was found to be closed. This marble is the most expensive in the world, the quarries were discovered





The Paramount Building as it looked on September, 15, 1926, from the air. The great canyons of 42nd St., B'way and 7th Avenue, mark the real "Crossroads of the World

about 100 years B. C., and were largely worked in the time of Emperor Augustus, who transformed Rome from a town of brick into a city of marble. Since that time they have been closed at various times for periods as long as a hundred years. A large sum of money was forwarded to Rome in order to open these quarries. It took a year to complete the transaction and get the marble into New York. It was worth the effort and expense, as any one will realize when they look upon the magnificence of this lobby. Not a single building in America can boast of such a beautiful display of "Breche Centella."

C. W. & Geo. L. Rapp, primarily theatre

architects, have designed some of the most beautiful theatres in the United States, and it is of no mean importance that with the officials of a large motion picture corporation, they have designed this 35 story office structure. With the theatre always in mind, the thought has been carried and reflected throughout the building. The office lighting has been designed to reflect as near as possible like daylight. The decorating of the foyers, the elevator cabs and the offices has been carried out to create the same atmosphere of hushed splendor found in the theatre.

To C. W. and Geo. L. Rapp, who designed this magnificent theatre and office building; the Thompson-Starrett Company, who produced it from Brick and Steel, and the hundreds of young men who plied torch and hammer, Famous Players-Lasky Corporation extends its congratulations and thanks, for a gigantic task well done.

The Production of Paramount Pictures

by Monte Katterjohn

SINCE that early day when Adolph Zukor founded Famous Players he has steadily maintained that theatre prosperity through popular interest in the magic appeal of the filmed story is dependent upon a continuous week-in- and week-out supply of the highest type of motion pictures; that only with an uninterrupted flow of superior attractions which enjoyed the broadest popular appeal could his organization create and retain the good will of both the public and the exhibitors. These ideals of quality and service are the solid foundation upon which Paramount has built a world-renowned institution for the making and distributing of the best in picture entertainment on the screen.

Paramount's department of production has made this growth possible, not alone through the quality and popularity of its subjects, but also through its volume of pictures produced, and its ability to function according to the schedules of theatre demands.

JESSE L. LASKY
First Vice-President in charge of Production

FROM the day when the Famous Players-Lasky Corporation was formed, the entertainment ideals and production standards of Paramount have been entrusted to Jesse L. Lasky, first vice-president in charge of production. He has met every stage of Paramount's progress with a creative organization which marched with and often ahead of its era. How supremely well Mr. Lasky has realized and safeguarded the essentials of Mr. Zukor's ideals is recorded not alone in the growth and present stability of the Famous Players-Lasky Corporation but in the prosperity of all theatre owners everywhere. Since the inception of Paramount with a policy which broadened the scope of the picture industry Mr. Lasky's department has climaxed each new production trend and phase with increased values in the week-by-week releases, until today in each of Paramount's 15th birthday group of seventy-five pictures there are invested all the qualities that once were given only to so-called special attractions.

In Paramount's plans the program picture has been displaced by the individualized production with each new picture receiving the same careful attention in every detail as if destined for road show exhibition. And at the moment this is being written the men and women of the Paramount production department who have given so freely of their talents are driving toward new pinnacles of entertainment indicated to them by current trends of production thought.

SUCH is the onward rhythm of Paramount effort. So this towering building and its splendid theatre, both fittingly symbolizing the spirit of the Paramount institution, are signal tributes to the achievements of the department of production and an everlasting monument to its record under the guidance of Mr. Lasky. It is also a further challenge to their efforts and a shrine consecrated to their vision and dreams, lending inspiration to every individual concerned in the making of Paramount pictures; an everlasting inspiration to both the great and the still struggling artists and creators who are to carry on the torch of picture progress.

THE surest sign of the better development of the picture art is gleaned from the fact that today Paramount seldom voices its greatness by heralding the tabulated figures of its financial strength or exaggerating the vast facilities of its studio resources, but proclaims instead the achievements of its thinkers and doers, its famed stars and celebrated players, its great directors and writers, speaking for them through their work. Today Paramount recognizes more keenly than ever before that production will continue to be responsible for every forward step

which this industry has taken. Three men follow through in realizing Mr. Lasky's ideals for Paramount pictures. They are Walter F. Wanger, general manager of the production department; William Le Baron, associate producer at Famous Players-Lasky's Eastern studios, Long Island City, New York, and B. P. Schulberg, associate producer at Paramount's vast Hollywood, California, studios. Under the supervision of this executive triumvirate the world's greatest picture creators and artists are achieving their dreams through the drama of the screen.

WALTER WANGER
General Manager of Production

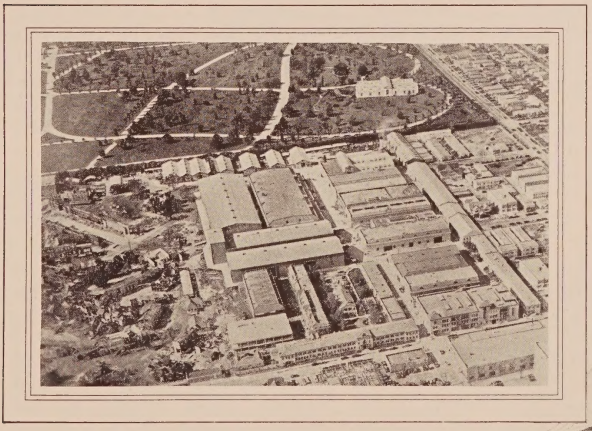
About sixty per cent of the Paramount productions are made at the Company's West Coast studio and about forty per cent at the studio in Long Island City. The latter structure is the largest motion picture studio under a single roof in the world. It was opened in the Fall of 1919 and its construction was supervised by the foremost experts in the East in architecture, lighting, heating and ventilation. This studio contains two immense stages, one above the other, each 228 x 120 feet. On these two stages it is possible to carry on the production work of from seven to ten pictures simultaneously.

The new studio in Hollywood, the nucleus of which was the group formerly known as the United Studios, is the most modern plant of its kind in the world as well as the largest. This has been the West Coast home of Paramount for only a few months, and whereas the former Lasky Studio, ample as it was for so many years, covered an area equal to two city blocks, the present studio home covers twenty-six acres. Countless buildings are included in the group and there are eleven large stages on which the actual production work is done.

From these vast studios production companies travel to the sunny shores of Florida or to the mountain fastnesses of Kentucky or the Carolinas; penetrate the great forests of Alaska or Northern Quebec or suffer the heat of the Arizona desert for months at a time. And still others cross to the Old World to enact the classics of literature, with backgrounds that add authenticity and reality to the dramas which the films unfold before our eyes.

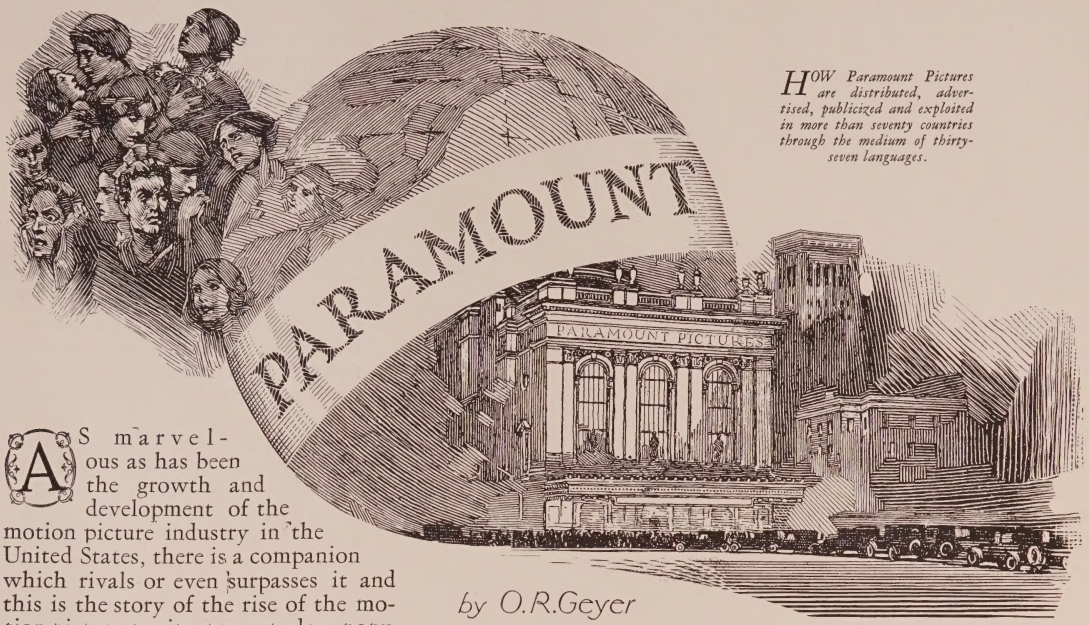
Intense is the rivalry between these two producing centers of the East and West—a rivalry born of pride in the Paramount organization and one which strengthens and vitalizes the finished product of their efforts so that it not only delights the hearts of those who seek entertainment but commands the respect and admiration of every true artist.

It is a far cry from the tiny studio on Twenty-sixth Street in New York City where Adolph Zukor made his early Famous Players pictures, and the remodeled barn on Vine Street in Hollywood where Jesse L. Lasky and his associates made "The Virginian" and other Lasky features, to the present commodious structures, East and West, which represent an investment of approximately ten millions of dollars. But these great centers, even as this great Paramount building and theatre at the Crossroads of the World, stand as monuments to ideals—those ideals which have made Paramount what it is today.



Above—The new West Coast studio at Hollywood, California, which six months ago supplanted the historic Lasky studio as the Western producing center of Paramount. At right—The Eastern production studio at Long Island City, N. Y.

Around The World With Paramount



HOW Paramount Pictures are distributed, advertised, publicized and exploited in more than seventy countries through the medium of thirty-seven languages.

by O.R.Geyer

AS marvelous as has been the growth and development of the motion picture industry in the United States, there is a companion which rivals or even surpasses it and this is the story of the rise of the motion picture to its present day popularity and prestige throughout the world. No other form of entertainment can boast of such a world-wide dominion, nor can any other industry show such a marvelous record of progress throughout the entire world as the Motion Picture.

THE modern motion picture has truly become the fourth dimension of the world of romance, since it recognizes no bounds of time, distance nor tongue, such as those which hamper or deter the printed page and the spoken stage, heretofore the only vehicles available for romance in its conquest of the world. Every minute of the day, from beneath the shadows of the North Pole to the Straits of Magellan and from London to Tokyo, Paramount Pictures are being screened in thousands of motion picture theatres as the preferred form of entertainment of the great masses of the world's population.

THE story of the development of the motion picture industry in foreign lands is inseparably bound up with the rise and growth of Paramount, since the latter years ago assumed world leadership in its industry and today is the most vital and far-reaching force in the field of entertainment. The thousands of beautiful motion picture theatres to be found in every part of the world stand as monuments to the motion picture art which has as its ideal the enhancement of international good will and amity and the welding of the bonds of friendship and good-fellowship between the peoples of the earth. This is the supreme service to which Adolph Zukor dedicated Paramount Pictures back in 1912, and it is to his unflagging zeal and determination that Paramount has been able to realize this ambition and to assume the position it occupies today in world thought, service, literature and entertainment.

SUCH prestige as that enjoyed by Paramount has not been idly won nor is it without its responsibilities. In order that it may make the fullest possible use of its position for service, Paramount has had to create one of the greatest world wide sales organizations in existence—the Foreign Department of the Famous Players-Lasky Corporation. Paramount Pictures are being distributed today from more than 110 branch offices and exchanges reaching from the thickly populated centers to the most widely scattered corners of the globe. Approximately 2,000 persons, speaking and writing every important language on the globe, are manning those offices and seeing to it that the world's exhibitors are served as efficiently and as promptly with Paramount Pictures as are the thousands of theatres in the United States and Canada who show these same pictures constantly.

EVERY day in the year 100,000 movie lovers in Europe, South America, Australia, the South Sea Islands, Japan, Arabia, India, Egypt, and in fact, every civilized country must have their screen entertainment. Catering to such a tremendous mass of people, changing and growing every day, calls for the services of a super sales organization. The magnificent 35-story home of Paramount at the Cross-Roads of the World stands as a living testimonial as to how well Paramount has acquitted it-

self of this responsibility in the few years the Foreign Department has been in existence.

THE Foreign Department has its inception back in 1912, when Adolph Zukor sailed for London with the print of his first feature picture, "The Prisoner of Zenda," in search of a foreign market. The reception accorded the first feature photoplay was equally as enthusiastic as that which greeted Mr. Zukor's revolutionary efforts as a producer in the United States. It quickly became necessary to open the first foreign office and this event followed shortly after Mr. Zukor's arrival in England through the agency of J. J. Walker's World's Films.

Danger and trouble have always been associated with romance, whether it be in the growth of a great industrial organization or in the lives of human beings. In the former case this became evident when it came time to dispatch the company's foreign representative to his post of duty in London in 1916. In that year John Cecil Graham was appointed general foreign representative for Paramount with instructions to sail for London on the first available boat. This order came at a time when the Atlantic was infested with warring submarines and after weeks of searching the only available means of transportation which could be found was a Spanish cattle boat sailing from Havana for Spain. On this boat Mr. Graham embarked his family for a perilous six weeks' crossing under the most trying of conditions.

The general paralysis which threatened world trade in the two years of intensified submarine warfare that followed raised to herculean proportions the task of keeping Paramount service up to the high standards demanded by Messrs. Zukor and Shauer, but Paramount service was maintained without a single break to the rapidly growing list of foreign exchanges. As an illustration, more than 50,000,000 feet of film were shipped abroad by Paramount during this period without the loss of a single foot of it through war casualty.

The Eiga Club Theatre in Osaka, Japan.

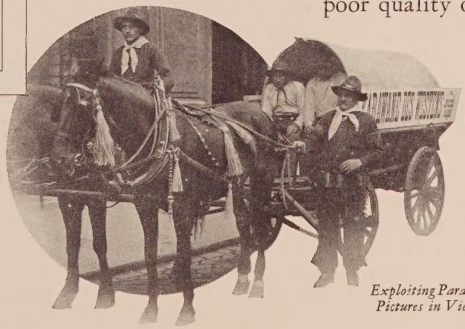
PARAMOUNT'S growth abroad, however, has not been based solely on physical service through the medium of exchanges. First and most important of all has been the task of rendering the hundreds of Paramount Pictures distributed in foreign lands intelligible to foreign audiences. This has been done through the medium of translation departments capable of changing the English titles of these films into the thirty-seven important languages spoken and read in the seventy countries which comprise the bulk of the world's population.

Turkish poster.

Important and as vital as are good titles to the proper enjoyment of a picture in the United States, this feature of the photoplay becomes increasingly important in France, Germany, Brazil, the Latin American countries and in all foreign language countries as well. No literal translation of the average film title is possible because of its American slang, humor or other Americanism which would not be understood or appreciated in any other country. It is extremely important that the fine pictorial quality of the film be supported by excellent titles converted into the particular language of the country for which it is intended, otherwise even the best films will be a failure. And there are numerous countries, such as Egypt, Arabia, Turkey, Switzerland, Belgium and some of the Latin American countries where titles must be carried in two or more languages to reach the large and important language groups comprising the population of these countries.

Hungarian poster.

TITLE writing is an important part of motion picture art and the title staffs maintained in the West Coast and New York studios of Paramount must be duplicated in the Foreign Department by equally competent writers having a splendid command of the languages of their native countries. Staffs for this purpose are maintained in New York and in the principal centers of distribution abroad, such as London, Paris, Berlin, Rome, Stockholm, etc. Many a good picture has been taken off the screen because of errors or the poor quality of titles, all of which tends to increase greatly the responsibility of editing and titling the scores of Paramount

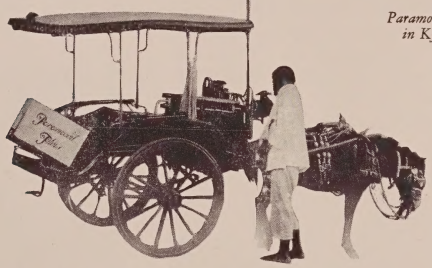


Exploiting Paramount Pictures in Vienna.

Pictures produced each year for release through the company's world distribution channels. China and India each has more than 100 dialects which are spoken or read and in these countries it manifestly is impossible to change the titles one hundred times to cater to the varying linguistic demands of the hundreds of millions of people.

South Sea Island Theatre Royal Hall, Raretenga, Cook Islands.

PUBLICITY and exploitation ideas for Paramount Pictures, in order to reach their maximum of value, and service to the exhibitor and public of the world, must in the principal countries also be translated into all important languages. It is said that with the possible exception of the Bible, Paramount publicity has been translated into more languages than any other printed matter now receiving world



How Paramount Pictures are delivered to theatres in Singapore.

distribution. News stands in every town and hamlet in more than seventy countries are constantly stocked with magazines and newspapers containing their quota of news and photographs relating to Paramount Pictures. This is a service demanded by the motion picture lovers of every country and it necessitates the translation of millions of words into thirty-seven languages each month. No other form of amusement nor any other industry throughout the world has a following of such a size as to demand the publication of so much news relating to its activities as the motion picture, and Paramount, through the medium of large translation staffs in New York and abroad has been in the van of this particular work.

As another part of its service to foreign exhibitors the Foreign Department, both in New York and in numerous capital cities, publishes many magazines and booklets printed in the language of the country for which they are intended. These publications are largely devoted to the interests of the thousands of exhibitors who show Paramount Pictures and contain suggestions and ideas to be used in exploiting and presenting the pictures which provide current entertainment for hundreds of millions of people.

Scandinavian poster.

PARAMOUNT long ago assumed world leadership in encouraging the highest possible artistic presentation of the best motion picture entertainment, a particular form of Paramount service which has been of tremendous value to those exhibitors far-sighted enough to realize that continued and successful patronage for any theatre is built on the quality of its service to the public. As a far-sighted move in this direction, the Famous Players-Lasky Corporation completed early in 1926, the Plaza Theatre in London, to be used as guide for the presentation of its productions not only in the British Isles but on the continent of Europe as well.

Paramount Pictures in Kyoto, Japan.

Japan's most beautiful theatre, The Kabuki-Za in Tokyo.

THE Plaza is one of the most beautiful and splendidly equipped theatres to be found in the world and the artistic manner in which Paramount Pictures are presented for their first run engagement in London, it is hoped, will be followed by scores of other theatres throughout the British Isles, Paramount also will have a magnificent theatre in Paris, the Vaudeville, which will serve the same useful purpose as the Plaza in London. First run theatres in

the large cities of the world which show Paramount Pictures exclusively have the complete support and cooperation of the local Paramount organizations in presenting their attractions in the manner synonymous with Paramount ideals.

Japanese poster

THIS exposition of service and what it can mean to the exhibitor of the world and his public is concrete evidence of Paramount prestige and popularity abroad. Because this word has been the keynote of every Foreign Department activity abroad, popular worldwide demand has made necessary the creation of the tremendous distributing and selling organization which reaches from the largest cities into the smallest hamlet capable of supporting anything remotely resembling a theatre. And Paramount service is so genuine and thorough as to provide a continuous service of pictures to what is probably the smallest community in the world enjoying photoplay entertainment. This is the Island of Cocos, a tiny cable station in the Indian Ocean, which has a population of eight Europeans. They demand Paramount Pictures to ease the burden of their isolation, and Paramount service reaches out hundreds of miles from Singapore regularly each month to satisfy this want.

It is this practical ideal of service, both in the United States and throughout the world which has made possible Paramount's new home at the Cross-Roads of the World. Paramount's new building stands as a world landmark and monument to the realization of a dream, an ideal for service to mankind which has so successfully reached fruition under the leadership of Adolph Zukor. Already Paramount's new home is well and favorably known the length and breadth of the world, as is amply demonstrated by the historic contributions to Paramount's Hall of Nations made by thirty-seven of the leading nations of the world described elsewhere in this book.

A Paramount theatre in the Orient

Paramount theatre in the Jungles of Java.

Not so long ago, Great Britain was aroused by some remarks published in one of their papers that the American Motion Picture was not only becoming very popular throughout the world, but by displaying as it needs must do, although incidentally, the American manufactures, furnishings, dresses, ornaments and the other features that go to make up a picture, it was in reality acting as a tremendous trade getter for American products. There can be no question that this is true to a very large extent, and it is noticeable that the attention of producers is more and more directed to the making of pictures that have an international appeal. Things that would tend to irritate the feelings of important nations are no longer found in the pictures. They aim to tell stories of a universal appeal and are no doubt today the greatest teachers in the world. One could almost call them missionaries that are today working toward international concord. As time goes on and they become more fully developed for educational and scenic themes, their value in industrial life will be immensely enhanced. It is in one way sad to contemplate the day when all of the nations of the world will resemble each other. It is an inevitable part of the democratization of the world and in that the motion picture is playing and will continue to play a tremendous part.

COMMANDING as it does, such respect and admiration from the world's leaders in thought, in statesmanship, in business and in social affairs, the dedication of Paramount's home must serve first of all as a new landmark in its continued progress towards the zenith of that goal of Mr. Zukor's which made possible "The Prisoner of Zenda," and the revolutionization of the world's taste in entertainment which made necessary the creation of the tremendous organization of service known as Paramount, and which will make necessary far greater strides in the future in the perfection of the highest possible form of the highest possible form of the motion picture art.

Paramount House, London.

Around the world with Paramount means a hope that all the high ideals of Paramount shall eventually influence the history of the world.

Publix Theatres

by Samuel D. Palmer

THE operation of the Paramount Theatre is in the hands of the Publix Theatres Corporation. This organization, formed in the Fall of 1925, is the largest theatre operating company in the world, with motion picture theatres of the de luxe type, of which the Paramount is the newest and finest example, located in all the great cities of the United States.

To properly record the story of this vast enterprise which, in the brief span of twelve months, has become such an influential and dominating factor in the American theatrical business and in the recreational life of the American people it is well to trace briefly the career of the man whose ideas and ideals have had probably more to do with its conception and development than all other factors combined—a career as romantic, as significant, as any which has graced the annals of American business life.

SAM KATZ
President of Publix Theatres Corp.

IN the early days of the so-called movies, when the great motion picture industry was verily in its swaddling clothes and when the curious and wondering audiences were housed in tiny converted stores, it was the usual custom to employ a pianist to thump a stock number of tunes which were supposed to synchronize with the crude pictures, producing a sympathetic mood on the part of the spectators or, indeed, to distract one's attention from the eye-straining spectres which flickered on the sheet which served as a screen. But for a small boy of thirteen to be engaged in such an occupation was not quite a usual occurrence. Small boys, at that age, are rather apt to desire a more entertaining form of indoor sport. Young Sam Katz, pianist, was no exception. Nor was the tiny Chicago theatre where he played an exception among the movie houses of the day, beyond the fact that it was the pioneer of its type in the city of Chicago.

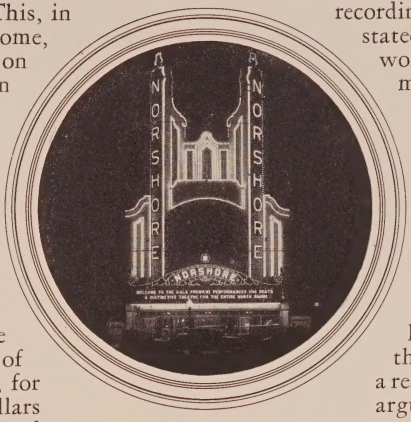
That was in 1906. Today Sam Katz, at the age of 34, is President of the Publix Theatres Corporation. To this day he remembers vividly the red-whiskered manager, a former medicine show ballyhoo man. The owner of the place was none other than Carl Laemmle, today the president of Universal Pictures Corporation.

The red-whiskered manager told the Katz boy that the boss was making several hundred dollars a week right there in that little place, just entertaining the people at a nickel apiece. Even at this age, young Sam Katz visioned the future. Here, he decided, was a real business in the making.

SAM KATZ had come with his parents to America from his birthplace in Wompola, a hamlet in Russia, when he was three months old. The family went to live in the ghetto section of Chicago, where the father opened a barber shop. As may be imagined, the home was a poor one and the neighborhood was far from attractive. Years afterward, long after the crown of success had been placed upon his ample brow, Sam Katz confided to an interviewer that every month or two he went back to his old home in Chicago and his father's old shop. It acts, he says, as a reminder of what America affords to youth in opportunity for success. Certain it is that schooling has played a large part in the career of Sam Katz.

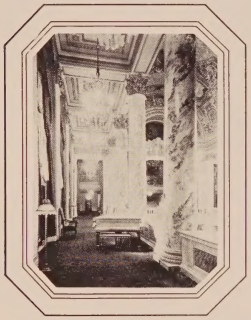
One evening, when the Katz boy was about nine years old, he visited the home of a prominent Chicago banker who was interested in philanthropic work. The gentleman in question had invited a number of East Side schoolboys to engage in a debate, and the Katz boy was included since he was a member of his school debating team. There were many distinguished guests there and the men were all dressed in dinner suits. At first the small boy thought they were waiters, but when he was introduced to his host he decided that what they were

wearing was evening clothes. This, in addition to the grandeur of the home, all made an indelible impression on young Katz. He determined then and there that in some way he would get out of his environment. It became his one motivating force and he decided that the way lay through education.



Norshore Theatre, Chicago, Ill.

WHEN the boy was twelve years old his father's business failed and he was obliged to look for work. The first of a remarkable assortment of jobs was that of messenger boy, for which he received about two dollars a week. But Sam Katz was big and strong for his age and craved a real man's work, so he sought and obtained employment as a switchboard repairer for the telephone company. This was to his liking, for not only did he earn eighteen or twenty dollars a week but, his working hours being from midnight until seven in the morning, he was able, despite the meagre opportunity for rest and sleep, to go to school in the day time. In his desire for education he had the sympathy of his father, himself possessed of a very fine education. The father, too, loved music and out of his savings had bought a piano for Sam and had set aside fifty cents each week for music lessons.

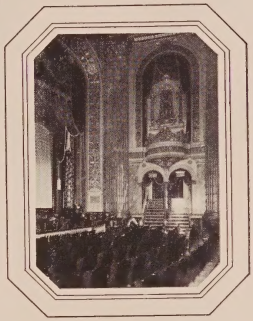

Mezzanine promenade, Metropolitan Theatre, Boston, Mass.

More Time for Study

Thus it was that when the piano job in the theatre came along, Sam Katz was able to take it. Moreover, even though it paid only half what the telephone job had paid, the hours, from seven to ten-thirty in the evening, allowed him more time for the pursuit of his studies. He admits that he didn't play so well but then, the people who came to the pictures hardly had the musical appreciation that, thanks to the modern motion picture theatre, the radio and the various recording devices, is prevalent today. As stated before, the theatre young Katz worked for was well patronized and made a large profit. He began to think it would be a good idea if he could manage a theatre of his own so that on the completion of his high school course he would be able to earn enough money to go to college and prepare himself for a career in the law.

Auditorium of Chicago Theatre, Chicago, Ill.

His parents tried to argue him out of his purpose for to them motion pictures were far from a real business. But he overcame their arguments and obtained employment as the manager of a small house at a salary of $18 a week. It was a wooden building with little more than a hundred camp chairs and a stove in the middle of the floor. With unusual thrift he saved his money and in about two years he was able to buy out the owner. He had no helpers or facilities of any kind, but he managed to renovate the whole place and installed an "orchestra" consisting of a piano, violin and 'cello.


A glimpse of the proscenium of McVicker's, Chicago, Ill.

Foundations of Publix

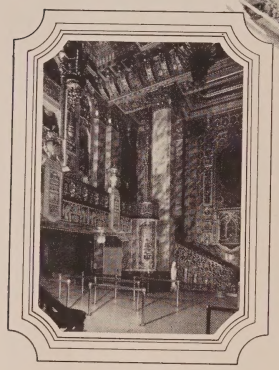
ALTHOUGH Sam Katz still regarded his movie business solely as a means to an end he nevertheless gave his little theatre every attention and made it a point to know the kind of pictures that his audiences desired. He provided them with the best entertainment possible and as a result his theatre began to be so profitable that he soon was able to purchase a second theatre and a year later he bought a third one seating about four hundred people. All three continued to show a steadily increasing profit and it was not long before he was able to increase the number of links in the chain and form the Amalgamated Theatre Corporation.

Auditorium of Tivoli, Chattanooga, showing mezzanine foyer.

Meanwhile, in 1909, he had been graduated from high school and had entered Northwestern

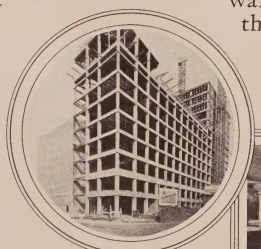
University. There he began his law studies which he continued for three years. It was during this period that he met Barney Balaban, who had started in the theatre business in much the same way as he had, and they discussed the construction of a really large and fine theatre that would be devoted to motion pictures. It was years, however, before the discussion finally bore fruit in the erection of the Central Park Theatre, which was

Ambassador Theatre, St. Louis.

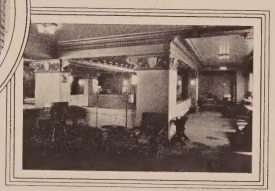


Lobby, Oriental Theatre, Chicago.

finished in 1917 and was the first really fine theatre in Chicago devoted exclusively to films. The two young men found the financing of the new house a heavy burden and sought further funds. Katz went to Julius Rosenwald, and although Mr. Rosenwald declined to take a financial interest in the theatrical enterprise he gave Katz a letter in which he set forth that he had investigated the property and character of the two young men and could therefore vouch for them. The letter brought money and the Riviera Theatre was built, whereupon all Chicago knew Balaban & Katz. Theatre followed theatre, each in its turn finer and more wonderful.



Metropolitan Theatre under construction at Houston, Texas.



Foyer of Capital Theatre, Des Moines.

BUSINESS responsibilities multiplied a hundred fold and Sam Katz reluctantly gave up the law. Adolph Zukor at that time loomed upon the horizon of motion pictures as the great figure in the industry. A few years prior to this time Mr. Zukor had brought Sarah Bernhardt to America in celluloid. The film was "Queen Elizabeth" and it was the first picture of Mr. Zukor's newly organized Famous Players Film Company. From the time when he first saw "Queen Elizabeth" Sam Katz watched and admired Adolph Zukor. Similarly the brilliant success of Sam Katz and his partner in Chicago attracted the admiration and respect of Adolph Zukor. It was inevitable that ere long the two should meet. The Famous Players-Lasky Corporation had acquired a number of motion picture theatres in various sections of the country. The amalgamation of its interests with those of the young men in Chicago—their enterprises had now extended beyond the confines of the city and had reached through the entire state of Illinois and even into neighboring States—seemed logical. Conferences wete held over a protracted period. It was no easy matter to consolidate such vast enterprises but at length the union was effected. The Publix Theatres Corporation was formed and Sam Katz became its president.

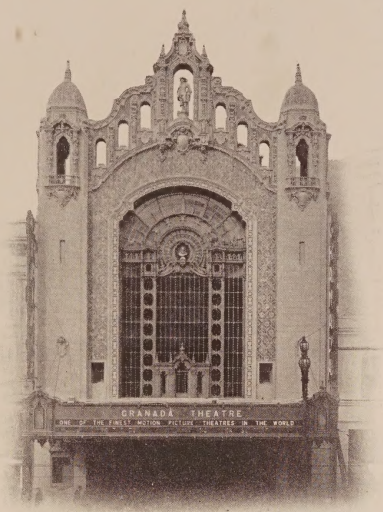
It is plain to be seen from the foregoing that the Publix Theatres Corporation is something more than a business concern conducted along the lines of management deemed necessary for efficiency of operation. It is indeed, the embodiment of the Sam Katz ideals—ideals which make Publix the synonym not only for the best in entertainment but for courtesy, comfort and genuine service.

MR. KATZ and his executive associates in the Publix Theatres Corporation have held to the principle that the success of the individual theatre depends primarily upon the character of its personnel. Of foremost importance is the courtesy extended to the patron by those employees with whom the patron comes into direct contact. Cashiers, doormen, footmen—those attaches whom

Plaza Theatre, London.

the patron meets before passing into the theatre—are chosen with the same meticulous care that is exercised in the selection of the most important members of the administrative staff.

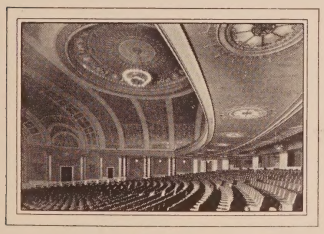
INSIDE the theatre energetic ushers, perfectly trained and nattily clad, receive patrons not as customers but as guests. For the most part these ushers are high school graduates and all have earned the right to a trial in their positions first through their evident good breeding and their proved character. Drilled by military and theatrical experts to meet all emergencies, their conduct is precise and gentlemenly. In fact, every member of the Publix house staffs, including pages, program boys, checkroom attendants, nurses and ladies' maids, stand ready at all times to serve and assist with gracious willingness, and without expectation or desire for direct reward.



Granada Theatre, San Francisco.

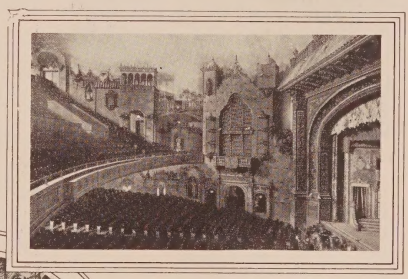
To a Publix attache the idea of accepting a tip is repugnant and such gratuity need not be proffered for it will be at once politely and firmly declined. Moreover, this is a universal rule in all Publix theatres and its violation by any employee means instant dismissal. The admission ticket, received at the door, represents the price not only of Publix entertainment but of Publix service.

The Publix Theatres Corporation appreciates, however, that the consideration for the mental comfort of its patrons means little unless such courtesy and service are the concomitants of worthwhile entertainment and adequate physical surroundings. The descriptive designation, "One of the Publix Theatres," is therefore a badge of distinction which is rapidly becoming recognized by discriminating theatregoers through the United States.



Auditorium of Palace Theatre, Dallas.

IN New York City Publix is represented, in addition to the new Paramount, by the Rivoli and Rialto Theatres, the former at Broadway and 49th Street and the latter at Times Square. While these are two of the oldest of Broadway's motion picture theatres, the standards which they have maintained have brought to them a prestige which is recognized not only in Metropolitan New York but throughout the East. A year ago the Rivoli was entirely redecorated and refurnished and the stage was enlarged and reequipped with lighting and scenic facilities which placed the theatre in the forefront of amusement institutions in the East. Both the Rivoli and Rialto were recently equipped with the same type of cooling and ventilating system that the Paramount contains. Incidentally, cooling systems are being installed in all the new Publix theatres throughout the country.



Auditorium of Olympia Theatre, Miami.

THE group of Publix theatres in Chicago, includes the Chicago, the Oriental, the Tivoli, the Uptown, the Norshore, the Riviera and the Central Park. The Roosevelt, operated as a long-run theatre, and McVickers, a more recent acquisition, are also members of the Publix family.

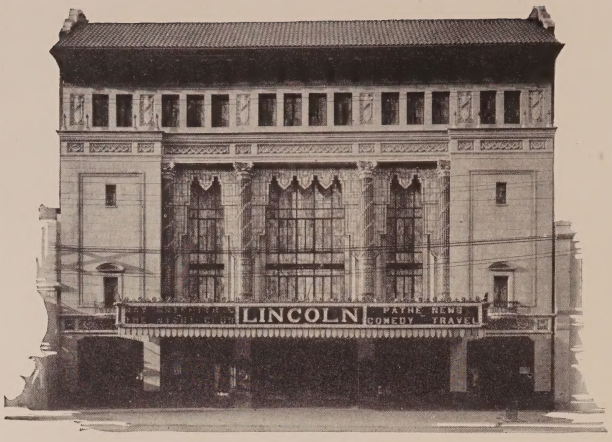
Newman Theatre, Kansas City.

New theatre under construction in Paris.

THE Central Park Theatre, at Roosevelt Road and Central Avenue, seating 2,000 was at the time of its erection in 1917, one of the largest theatres in America. Its essential beauty and size, its inauguration of "no tipping" rules of service and its elaborate stage presentations, prologues and big orchestra made it phenomenally successful, so much so that the dawning of the day when all Chicago would be

dotted with larger and finer theatres of this type became apparent.

IN 1919 the Riviera, "the drawing room of theatres," was opened with 2,600 seating capacity and was operated to continually packed houses until the colossal Uptown Theatre nearby was built, when the Orpheum Circuit became associated in joint operation of the Riviera. This theatre, finished like the interior of an Emperor's drawing room, carried to still further heights the owner's policy of the best music and stage gems in conjunction with motion pictures.



Lincoln Theatre, Lincoln, Nebr. A metropolitan theatre in a small sized city.

The Tivoli Theatre, at Cottage Grove Avenue and 63rd Street, opened in 1920, brought to the city's South Side the modern idea in entertainment. At that date it was the largest and without doubt the finest motion picture theatre in the world, French in design and possessed of what is still regarded by architects and artists as the most nearly perfect lobby in any theatre. Seating 4,500 in its immense main floor, balcony and mezzanine, it reached new standards of decoration, touching the Byzantine themes in its proscenium arch and in ceiling treatment.

Coral Gables Theatre, Coral Gables, Fla.

Music room mezzanine foyer, Tivoli Theatre, Chicago.

Six months later the Chicago Theatre was opened at State and Lake Streets in the Loop. The Chicago supplanted the Tivoli in size and grandeur but not in beauty, as indeed no theatre in the city has done. The Chicago Theatre seats 5,000 people and its stage is large enough for any hippodrome attraction. Its lobbies are art galleries and in it for the first time in theatrical history were realized the full possibilities of artificial refrigeration, a system at once installed in all the other theatres in the chain. Italian and French decorative and architectural themes were followed with rare feeling in the Chicago Theatre and its system of chandelier and indirect lighting marks the fullest realization of this new art.

IN July, 1922, it became necessary to meet the problem of finding a place for the flood of exceptional and extra-long pictures being produced. The Roosevelt Theatre on State Street, near Washington, one block from the Chicago, was leased and subsequently purchased. This intimate theatre of 1,700 has since been the home of long-run pictures and has been altered until it conforms in delicacy of treatment, ventilation and beauty of decoration to the standards of the firm.

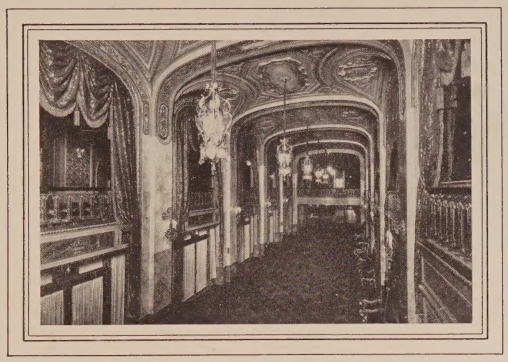
McVICKER'S Theatre, located at one of the numerous "busiest corners in the world," State and Madison Streets, was reopened under its present policy in February, 1925. It holds 2,500 seats and is furnished elaborately in the French manner, additions and new decorations having made this most historic of Chicago theatres modern throughout. Its walls are new, its ceiling is new—nothing of the famous old McVicker's Theatre where Booth played so often is left except the immortal name.

In the following August the colossal Uptown, at Lawrence and Broadway, even larger than the Chicago Theatre, more daring and more splendid of scope, was thrown open. This theatre, with its enormous lobby, done richly in Spanish style, massively covered with carvings, murals and with great red walls of velvet, seats over 5,000 people. Each week hundreds of people enter it merely to

Howard Theatre, Atlanta

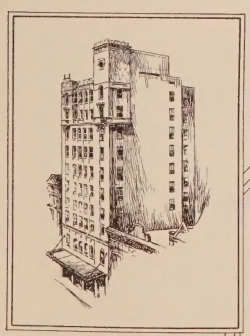
study its lobbies, promenades and foyers, coming again the same week to enjoy the program within.

THE Oriental Theatre, located on Randolph Street near State Street and opened in May, 1926, represented a new departure in motion picture theatres, both in the character of entertainment offered and in its structural atmosphere. Built into the heart of the superb Masonic Temple on the rialto of Chicago, it dignifies and exalts the jazz motif of modern America in artistic form. Paul Ash, "the Rajah of Jazz", holds forth each week on the stage in his own inimitable style of entertainment, and the theatre itself is the first ever built to the fantastic, gay gods of jazz which dominate so much of American amusement today. At its opening it fairly staggered the city with its amazing and amusing use of Indo-Chinese color combinations and decorative schemes. Into the modern phases of jazz rhythms the flashing colors and extravagant tropical blends of hues were woven in wild beauty. The chairs are sacred white elephants of Siam, covered with barbaric red and green silks; trunks and tusks curl in imaginary action; everything has about it the touch of fantasy. The Theatre seats 3,500, although the interior is large enough for at least 300 more if all available space were utilized.

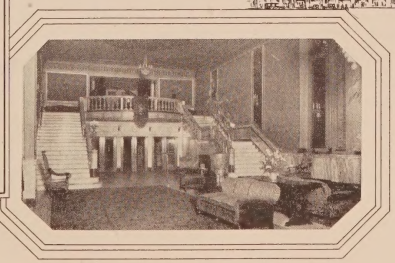


Promenade and mezzanine foyer, Buffalo Theatre, Buffalo.

The newest of the Chicago group of theatres is the Norshore, at Clark and Howard Streets. Originally placed in a situation which was deemed too far out for immediate success, but which was certain of eventual crowding due to the drift of the city's population, it has been a distinct surprise in that, since its opening in the early summer, it has been one of the most successful theatres in the whole Chicago group. Autoists from the wealthy North Shore communities along Lake Michigan come to it daily in hundreds. It is a 3,500-seat theatre, finished in French Renaissance style, with a large main floor and a mezzanine but no balcony. Its lobbies are deemed only second to those of the Tivoli in beauty, being finished in impressive sweeps of solid, restraining color.

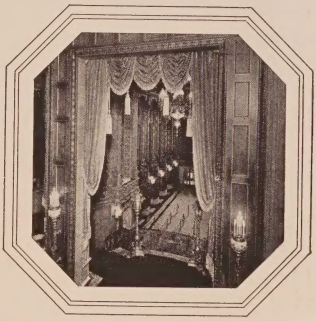


Tampa Theatre, Tampa.



Lobby of Missouri Theatre, St. Louis.

ONE of the most recent additions to the far-flung line of Publix Theatres which extends from the Atlantic to the Pacific is the Michigan Theatre in Detroit. This magnificent structure, incorporated in an immense new office building in the heart of the city, seats over 5,000 people and is the leading unit in the theatre system of Kunsky Enterprises. In architectural design and in decorative treatment it ranks with the finest theatres in the country.

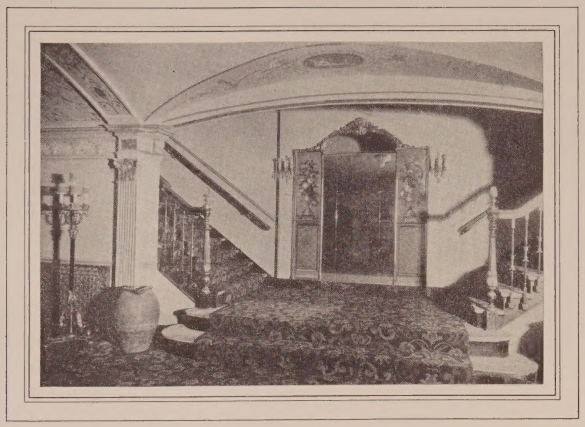


Vista showing entrance lobby Uptown Theatre, Chicago.

In Boston, the Metropolitan Theatre, opened about a year ago, has taken its place as a great New England institution, while in Buffalo, Shea's Buffalo Theatre occupies much the same position in the Queen City of the Lakes. The Buffalo is one of the successful theatrical enterprises of Michael Shea, whose Hippodrome, Court Street and North Park Theatres are also now numbered among the rapidly lengthening list of Publix Theatres.

Michigan Theatre, Detroit.

In the two great cities of the Pacific Coast, Los Angeles and San Francisco, the name of Publix is proudly borne by a half-score of the most popular and most pretentious edifices dedicated to public amusement. In Los Angeles are the Metropolitan and the Million Dollar, the first named being much the larger. Situated at the corner of Sixth and Hill Streets, with entrances on Broadway and Sixth, the Metropolitan is in the heart of the city's downtown business district. The architecture is of no one style.



Lounge of Stadium Theatre, Woonsocket, R. I., showing staircase to auditorium.

haps the most distinctive of the decorative features is the hanging ceiling which makes it appear that the roof has been suspended in air.

KANSAS City boasts the Newman Theatre, of 2,000 seats and one of the best known theatrical institutions in the Middle West. The Newman is located at Main and Twelfth Streets, the principal business corner.

In Des Moines and Omaha are the A. H. Blank theatres, of which perhaps the Capitol in Des Moines is the most outstanding in prominence. This theatre was erected three years ago and accommodates 2,000 patrons. It follows the Spanish style of architecture and the walls are covered with rich tapestries which, with odd iron light fixtures in old lantern designs, promote the picturesque Spanish atmosphere. The Farnum in Omaha, to be opened in February, is another Publix Theatre.

In Atlanta, the outstanding Publix unit is the Howard Theatre, erected in 1920, seating 2,500 and located near the heart of Atlanta's business district. Just as the Metropolitan in Boston is an institution in New England, so is the Howard recognized throughout the entire South-east.

FLORIDA is dotted with Publix theatres, from Jacksonville to Miami and beyond. The Olympia Theatre in Miami, opened during the present year, is probably the finest in the entire State. Its interior design and decoration is particularly attractive, giving the spectator the impression that he is witnessing a performance outdoors in the plaza of some old Moorish city. This same type of architecture features the beautiful new Tampa Theatre recently opened in Tampa by the Consolidated Enterprises.

IN St. Petersburg is the new Florida Theatre, only recently opened and, like the Tampa Theatre and Olympia Theatre in Miami, incorporated in a handsome office building.

Florida Theatre, St. Petersburg, Fla.

THE Palace Theatre in Dallas, Loew's Palace in Mem-

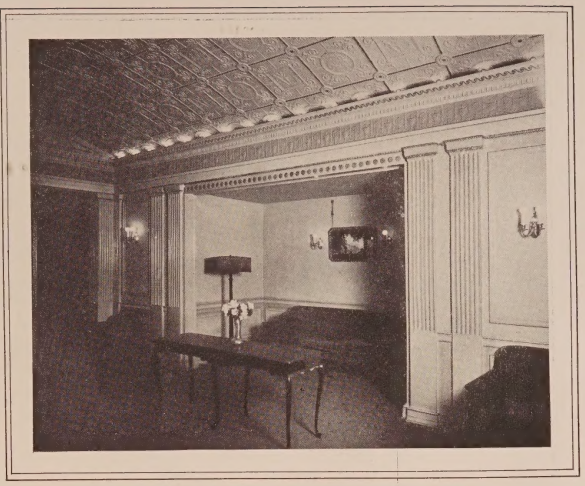
Here is a bit of the Greek, there is something of the Egyptian. Ideas have been borrowed from the Romans, from the Chinese. Beauty alone has been the keynote and beauty alone is the result. More than 4,500 people witness performances in the Metropolitan at one time while marveling at the splendor of the interior of this truly unique structure.

The new Texas Theatre, San Antonio, Texas.

In San Francisco are the Granada, the St. Francis, the California, and the Imperial. The Granada, perhaps the leading unit of the group, was opened in November, 1921, and its magnificent front of Spanish architecture is a landmark in the business district. With a seating capacity of nearly 3,000, the structure represents an investment of approximately three million dollars. The Granada's stage presentations are an outstanding feature, this theatre being one of the very first to offer its patrons the jazz-symphonic type of music which has now become popular in many of the foremost motion picture theatres throughout the country.

IN St. Louis are the great Ambassador and Missouri Theatres, numbered among the properties controlled by Skouras Brothers. The former seats 3,000 and the latter, 4,000, and each is incorporated in an office building of commanding magnitude and beauty of architecture. The theatre section of the Ambassador building alone cost more than $3,750,000. The auditorium decorations express the baroque and dazzling spirit of Spanish Renaissance. The architects, however, did not confine themselves to any particular style of Spanish construction art but endeavored to symbolize in the unusual coloring and design the spirit of a Spanish festival such as was held in the early fifteenth century. Bizarre tints and tones are used in the wall decorations and throughout the auditorium statues have been placed in niches and figures have been raised in bold relief to express the gayety of a carnival procession. Per-

phis, the Tivoli in Chattanooga, the Lincoln in Lincoln, the Criterion in Oklahoma City, the Capitol in Little Rock, the Strand in Birmingham, the Victory and Rialto in Denver, the Colorado in Pueblo, the Jersey in Morristown, the Stratford in Poughkeepsie, the Broadway in Newburgh, the Stadium in Woonsocket, the Olympia in New Haven, the Fenway, Washington Street and Scollay Square in Boston, the Palace in Lockport, the Coral Gables in Coral Gables, the Empire in Montgomery, the Imperial in Asheville and the Imperial in Charlotte are other theatres, to mention only a few, where Publix standards prevail and where Publix service may be expected.



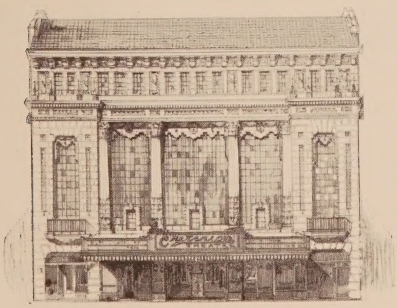
Alcove in foyer of Capitol Theatre, Little Rock.

Other Publix theatres now under construction, some of them soon to open, are the Texas Theatre in San Antonio, the Metropolitan in Houston, the Alabama in Birmingham, the Texas in Fort Worth, the Metropolitan in Denver, the Florida in Jacksonville, the Georgia in Atlanta and the Brooklyn Theatre in Brooklyn. The last named, a 4,500-seat theatre, will be located in the heart of Brooklyn's business district, at the corner of DeKalb Avenue and Flatbush Avenue Extension and will be ready for occupancy in about one year.

Detail entrance lobby, Metropolitan Theatre, Los Angeles.

HEREIN have been mentioned only a few of the vast number of motion picture theatres in the United States which bear the Publix name. It might be mentioned in passing, however, that the international scope of Publix is already apparent, for the Plaza Theatre in London was opened about a year ago, the Carlton Theatre is now under construction in the same city, the site for a de luxe theatre in Brussels has been chosen and a new motion picture theatre supplanting the present Vaudeville Theatre in Paris, on the Boulevard des Capucines, will ere long take its place among the foremost centers in Europe.

In just what way is the Publix Theatres Corporation, or are the Publix theatres themselves different from any other theatres or circuit of motion picture theatres?



Criterion Theatre, Oklahoma City.

The distinguishing mark is an amplification of the noticeable difference between motion picture theatres and the theatres devoted to the legitimate stage.

Contrasted with many theatres of the spoken drama, the majority of picture theatres place comfort to the patron as one of the decided assets of good business. Publix Theatres carries this further than any other motion picture theatre operation in the country today. The obligation of the theatre is not discharged by merely the entertainment on the screen. Publix Theatres' cashiers, doormen, ushers, service men are taught to conduct themselves in such a way that the patron receives the welcome impression of getting more for his money within their walls than any other place of entertainment he can find.

IT is obvious that Publix Theatres Corporation is a culmination of the desire of the constructive thinkers of the motion picture business. It is a completion of the hope of many men representing large capital who have spent a great many years in the business—men who realize that within this organization is the economic hope for a stabilized industry.

They fully realize that just so long as the adventurous, the chaotic prevailed in the motion picture business, just so long was it an uncertain business, and just as soon as the constructive, clean, right-thinking forces of the business could bring themselves around the table and collect the best theatre interests of the country into a company then that soon would the motion picture business really justify the hopes that have been latent for it.

The very strength of the Publix Theatres Corporation enables it to participate in all of the constructive movements of the business.

And so, the Paramount Theatre is designed to represent in its construction and in its conduct the very highest ideals of Publix Service.

Nat Lewis INC.

PURSES : GIFTS : HOSIERY : LINGERIE

New St. Regis Shop, Fifth Avenue at 55th St.
409 Madison Avenue, at Forty-eighth St.
Waldorf-Astoria, 34th St. and Fifth Avenue
1580 Broadway, (With Men's Dept.)

PROGRAM

THE inaugural program begins with the singing of "The Star Spangled Banner," by Marguerite Ringo. There follows the Inaugural Address of Welcome on behalf of the Broadway Association by its President, Lee J. Eastman, who will introduce Mayor James J. Walker. Following Mayor Walker's speech the regular theatre program will begin with the overture "1812" by Tschaikowsky played by the Paramount Orchestra under the leadership of the General Music Director, Nathaniel Finston for the premiere; and under the direction of the Paramount Theatre Musical Director, Irvin Talbot thereafter.

THE second unit of the program is a soprano solo by Helen Yorke followed by the Paramount Theatre News Events, in which some especially made "shots" have been contributed for the occasion by Pathe and International News.

FOR the inaugural performance only, Publix Theatre presents for its guests, MAURICE and ELEANORA AMBROSE, assisted by Canaro's Argentine orchestra; by courtesy of E. Ray Goetz. Although a famous dancer, this is Eleanora's first appearance on any stage.

AN Educational Bruce scenic "The Harbor of Beacon" follows and then the Paramount Theatre feature organist JESSE L. CRAWFORD will play on the Paramount Theatre's mighty Wurlitzer, "Organs I Have Played."

THE special revue staged and devised by JOHN MURRAY ANDERSON is called "A Pageant of Progress" and illustrates the evolution of Motion Pictures and Motion Picture Theatres. For this revue Mr. Finston is General Music Director; the dances were arranged by Boris Petroff; the special musical numbers by Rubey Cowen; the lyrics by John Murray Anderson; the modern scenes and costumes by John W. Harkrider; the period scenes by Reginald Marsh and the period costumes by Charles LeMaire.

PART I of the revue is the "Pre-History of the Screen" (Early Photography: The History of Photography is a long one but a most important stage in its development was the invention by Louis Jacques Mande Daguerre in 1829 of the Daguerrotypes—those treasured pictures of great-grandfather, and mother prim in their stocks and laces). "The Days Beyond Recall" will be sung by Helen Yorke. The children are Grace Furch and Anne Zeller and the figures in the daguerrotype are Madeline King, Marguerite Price, Mary Justice, Frances Patton, George Firmin, Dudley Harder, James Clark and Leonard Berry.

PART II of the revue represents "The First Motion Pictures and Their Accompanying Form of Entertainment." (The showing of Thomas Edison's marvel, the Vitascope, on the night of April 23, 1896, at Koster and Bial's Music Hall in Herald Square, was the true introduction of the Motion Picture to Broadway). The scene represents Koster and Bial's in 1896. The song "When Old Broadway Was Young" will be sung by Paul Kleman. The pages are Arlyne Crandall and Gertrude Knight. This part of the revue includes (*a*) The Pony Ballet by the Six English Tivoli Girls; (*b*) "In the Shade of the Old Apple Tree" with slides, sung by James Clark. (Illustrated songs were a part of the program of every motion picture theatre, and were the forerunners of the popular organ specialties of today); (*c*) Thomas Edison's marvel, The Vitascope and (*d*) The Whirlwinds in an exhibition of roller skating, the fashionable sport of the nineties.

PART III is "The Crossroads of the World." (Thirty years ago Herald Square was the very heart of Broadway, Today it has become a memory, and ten blocks uptown Times Square now rules as the capitol of the amusement world. The Paramount Theatre stands at the crossroads of that world wherein the Aladdin Lamp of the Camera and the Magic Carpet of the Film have builded an Empire of Delight, and its boundaries are the limits of the earth.) The song "The Crossroads of the World," is sung by Paul Kleman and the Six English Tivoli Girls will dance. The footmen are George Firmin, Dudley Harder, James Clark and Leonard Berry.

HELEN YORKE sings in the scene of the Inaugural Banquet and the Paramount muses are Drama: Madeline King; Dance: Frances Patton; Music: Marguerite Price, and Architecture: Mary Justice. The Crystal Candelabras are Arlyne Crandall, Gertrude Knight, Anne Zeller and Grace Furch. The figures on the central candelabra are Myrio and Desha. The new muse "Cinema" is Virginia Bell. (The mosaic mirror costume is by Alex Hall.) The Spirit of the Silver Screen is represented by Carlos Peterson.

THE Tableau at the finale represents the meeting of the East and West at the Crossroads of the World. The East is Elizabeth Long and the West, Peggy Fish. For the revue the costumes were executed by the Brooks Costume Co. and the shoes by Shanks. The Paramount Curtain was executed by Alex Hall. Knabe Pianos are used exclusively in this theatre.

THE photoplay chosen to open the new Paramount Theatre is Herbert Brenon's production "God Gave Me Twenty Cents" from the story by Dixie Wilson. In it are featured Lois Moran, Lya di Putti, Jack Mulhall and William Collier, Jr. Other parts are played by Leo Feodoroff, Rosa Rosanova, Adrienne d'Ambricourt and Claude Brooke. The adaptation was made by John Russell and the screen play by Elizabeth Meehan. William LeBaron is the associate producer. It is a Paramount Picture.

* * * *

THE Publix Theatres Production staff under the direction of FRANK CAMBRIA includes James R. Cowan, Business Manager; John Murray Anderson, Director of Presentations; Nathaniel Finston, General Music Director; Paul Oscard, Stage Director; Boris Petroff, Stage Director; Carmine Vitolo, Studio Manager; Herbert Franksen, Technician; Byron Bidwell, Assistant Technician, and A. D. Judd, Transportation.

THE Paramount Theatre Music Staff under the direction of NATHANIEL FINSTON includes Irvin Talbot, Musical Director; Josef Koestner, Associate Director and Coach; Max Terr, Vocal Coach; Frederick Fradkin, Concert Master; Herman Hand, Max Reese and Albert Hoffman, orchestrators; Henry Falk, Frederick Doerr and R. Barnet, Librarians.

ADOLPH ZUKOR

An Appreciation from

UFA

By Dr. Ferdinand Bausback, Managing Director Universum Film Aktiengesellschaft, Berlin

Trite as is the platitude that the history of an age can be read in the biographies of its representative men, it is so often substantiated by facts that its truth remains ever fresh. Our present age is epitomized in the lives of our great technicians and organizers. Technical advance in every field of endeavor imperatively demands the services of great organizing minds. And, as always happens, great organizers have appeared when they were needed.

At the beginning of the present century, the motion picture at last became a reality, and soon developed into the most universal type of entertainment that the world had ever known. With the improvement in the technical side of making motion pictures, as well as with the refining of the mechanism for projecting them, came the necessity for presenting them to the public under the most favorable auspices.

Up to 1911, the future of the motion picture was more or less problematical. At this time Adolph Zukor organized the Famous Players in America and released the first long feature picture, "Queen Elizabeth," with Sarah Bernhardt in the title rôle. With this daring stroke he revealed to an astonished world that the photoplay was a new type of entertainment, complete in itself as to form and not merely a glorified set of panoramic views.

With this fact established, Adolph Zukor laid the foundation for one of the most remarkable organizations in existence today. On my last trip to America, I had the extreme pleasure of meeting Mr. Zukor and appreciating the tremendous work he has accomplished in the short space of fifteen years. In Germany we have profited by the foresight which has made this company the largest of its kind in the world.

Like all men who do things, I found Mr. Zukor simple and affable, keen to receive ideas and keener still to point out possible flaws in the carrying out of ideas. His development of the largest chain of theatres in the world was to me an astonishing revelation of his organizing powers. But the most impressive thing of all was the fact that all departments in his gigantic enterprise functioned with the least amount of friction.

And now, with the dedication of the new Paramount building, a lasting monument to one of America's organizing geniuses has been completed. The Hall of Nations, studded with stones from nearly every country in the world, bears perpetual testimony to the fact that the work of Adolph Zukor is not American, but universal, and that the seed of the idea which he planted in far-off America has borne fruit wherever people have eyes to see and feelings to be stirred.

I send heartiest greetings from Berlin and my best wishes for the further success of one American in whose biography an appreciable chapter of the history of the present age may be read.

A hearty hand-shake across the sea!

By Frederick Wynne-Jones, Managing Director, UFA Films, Inc., New York

It is a pleasant thing to be able to speak one's mind, and freely, about a man who is yet alive, and to speak in praise of that man, sincerely, and with great gladness, while he is at the fullness of his powers.

I knew Adolph Zukor well, long before I met him. Far out in Australasia, where theatrical interests occupied my time and my mind, I had word of that shrewd little showman who was making motion picture history. It was at that time that Alex Lorimore went to Australia to lay the foundation of the Paramount business there. Lory made me an offer to join his staff, which I willingly accepted. It was during this association that I learned to understand what was meant by the "Paramount Spirit," a spirit which seems to permeate the organization, even in far-away Australia and New Zealand.

And that spirit was the spirit of Adolph Zukor, driving, always driving forward, toward bigger and better motion pictures, a bigger and better industry. Looking back, in retrospect, I can see the effort and the reward, the goal and the victory.

It was in 1917, when I arrived in New York to represent one of the biggest overseas organizations, I first had the pleasure of meeting this man I had known from afar. I was tremendously impressed with him from the beginning. In 1918 I had a first-hand opportunity to see what manner of man he was. It was in Los Angeles. Alarmists had spread the report that the industry was toppling and headed for a great crash.

Mr. Zukor spoke, then, at a meeting of the First National Convention. He spoke, urging closer cooperation in the various branches of the industry. His quiet voice reached to every ear. The conviction of his heart reached to every heart. He brought together, for the good of the industry, the best minds in every company.

I remember another occasion, one not so spectacular, and yet momentous. We were at the Vernon Country Club, and the theatre angle of the business was under discussion. I brought up the story of the English theatre manager, who devoted his energy to the presentation of attractions in provincial towns. After some years of this, this gentleman switched his activities and his policy to what he called "bricks and mortar," the theatre end of the business, and eventually became one of the biggest and most successful theatre owners in England.

Evidently this story impressed Mr. Zukor, for it seems that from that day he became more particularly interested in "bricks and mortar." Today he celebrates, and we with him, the completion of that majestic monument, which stands at the "crossroads of the world," a tribute to Adolph Zukor's judgment, his driving energy, his seer-like vision. It is a pyramid to a lifetime of achievement, and like a pyramid it will endure forever to the credit of that master builder, not merely in bricks and mortar, but in that more enduring medium, the mind of man.

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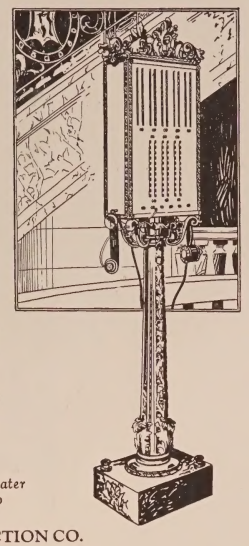

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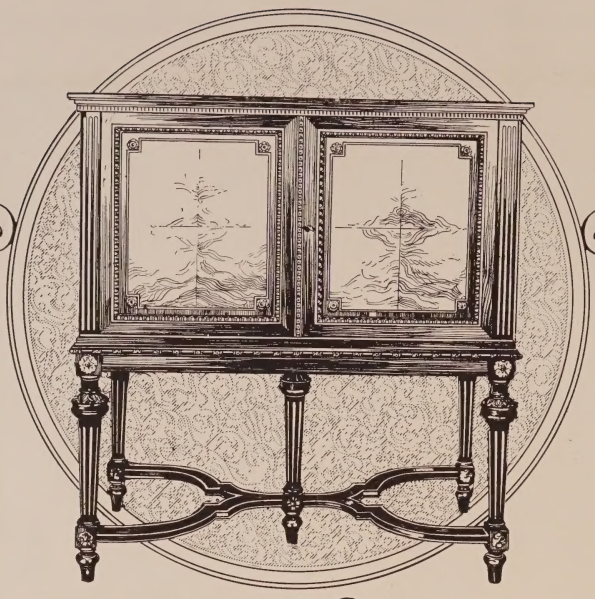

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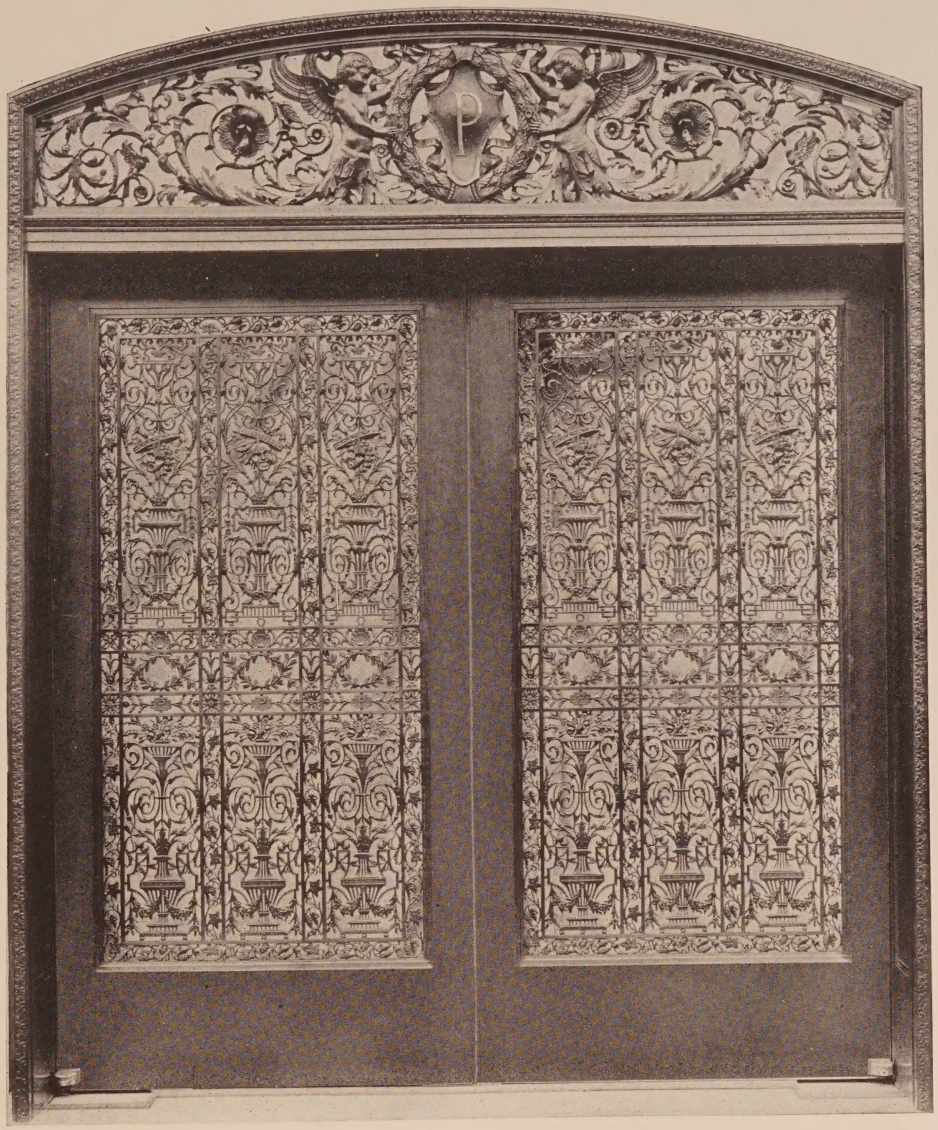

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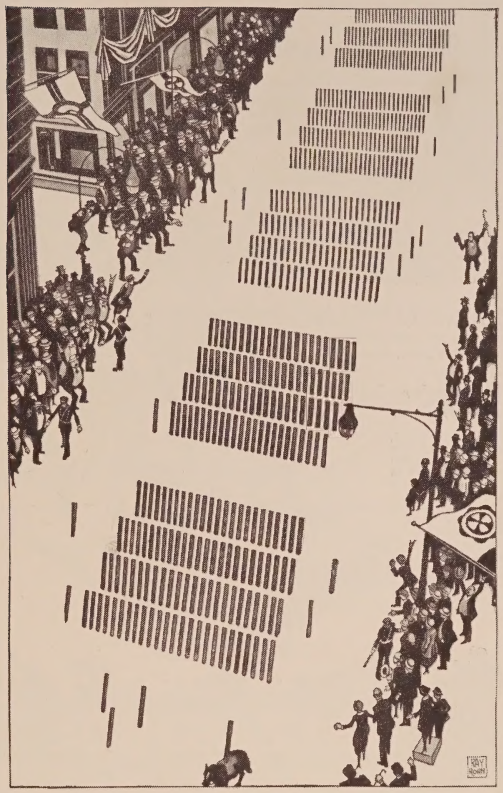

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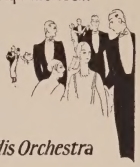
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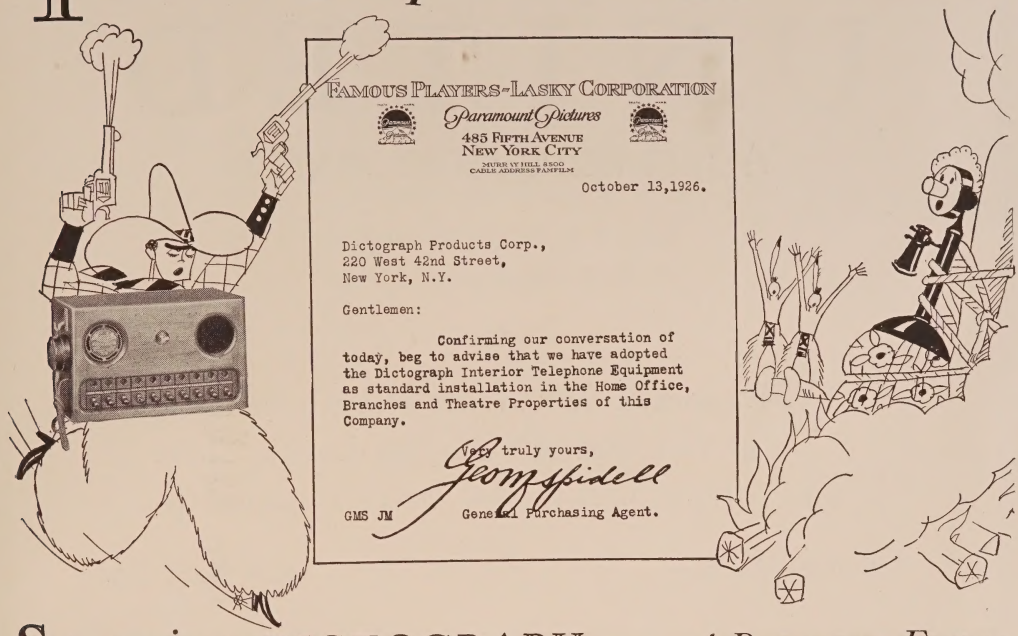

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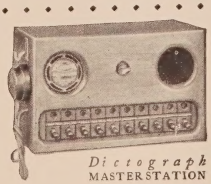

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Your neighbor at the Cross-roads
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not only a felt, but also a spoken recognition
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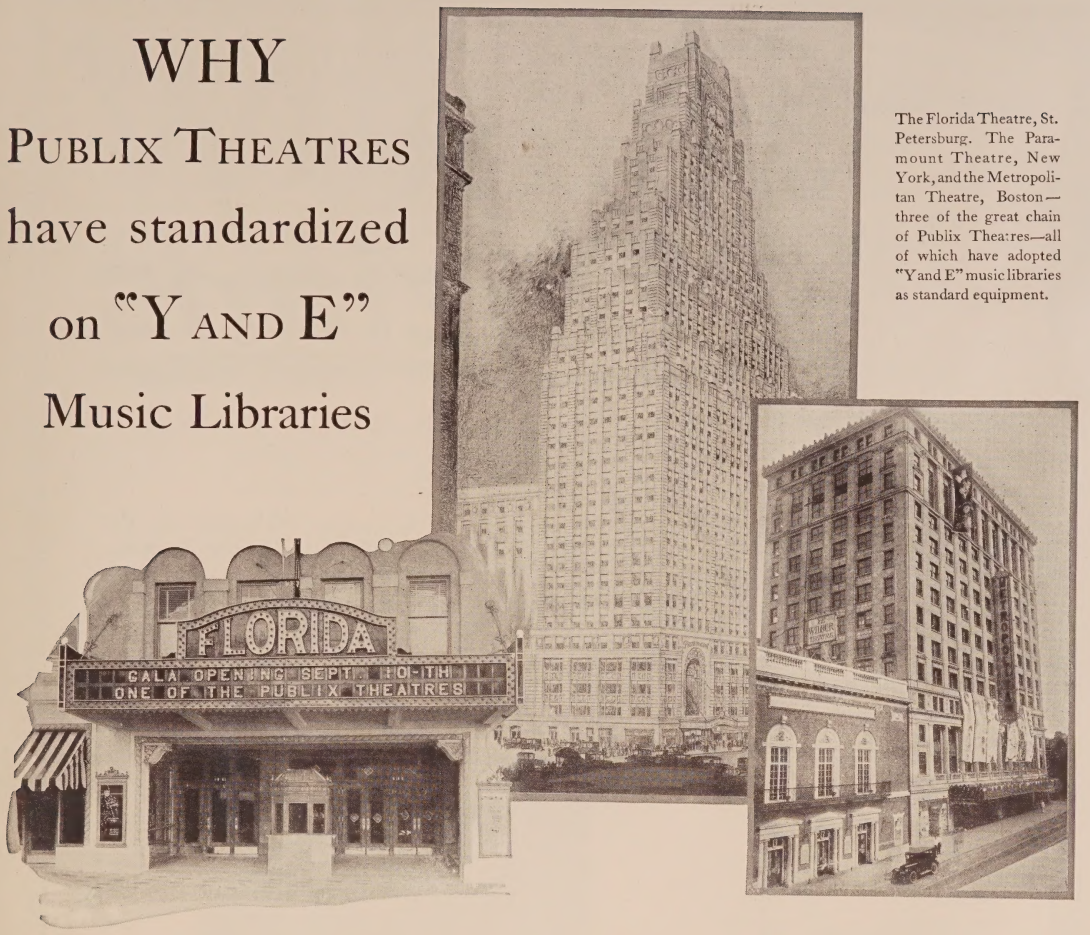

The Florida Theatre, St. Petersburg. The Paramount Theatre, New York, and the Metropolitan Theatre, Boston—three of the great chain of Publix Theatres—all of which have adopted "Y and E" music libraries as standard equipment.

MUSIC scores are valuable. The music libraries of Publix Theatres are worth thousands of dollars.

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"Y and E" music files with two wall steel construction and asbestos insulation are insurance against fire. Water cannot seep through them. Filed safely away in these steel cabinets, music scores do not get torn or dirty. And whenever wanted, any score can be located easily and quickly.

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TEXAS THEATRE, SAN ANTONIO, TEXAS
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FLORIDA THEATRE, ST. PETERSBURG, FLORIDA
JERSEY THEATRE, MORRISTOWN, N. J.
TAMPA THEATRE, TAMPA, FLORIDA
KEITH THEATRE, ATLANTA, GEORGIA
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I wish to take this opportunity of expressing my sincere appreciation of the unusual materials and various effects which Dazian's has furnished for the four Music Box Revues and Hassard Short's Ritz Revue.

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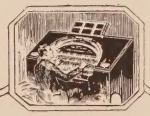

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And to MESSRS. R. E. HALL & COMPANY, INC., Engineers, we are indebted for their efficient counsel in surmounting the extraordinary engineering problems the work involved.

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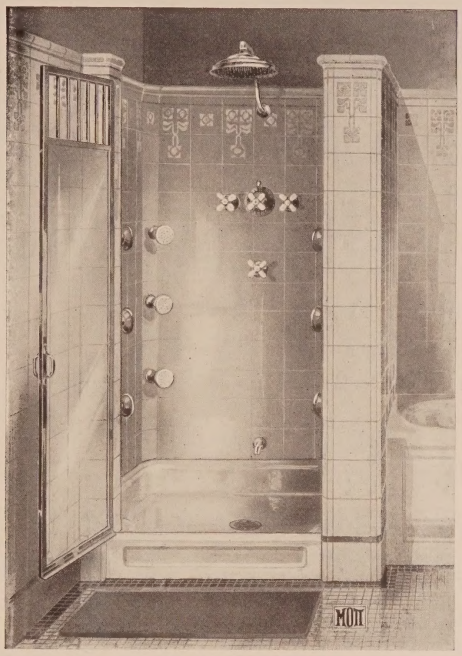

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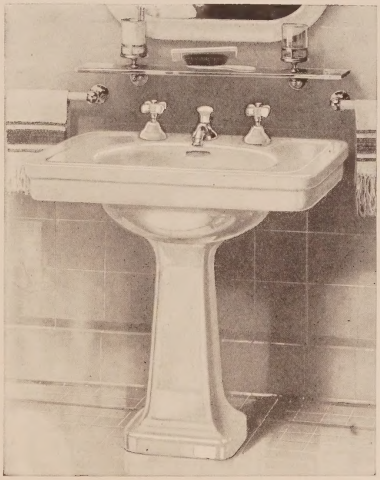

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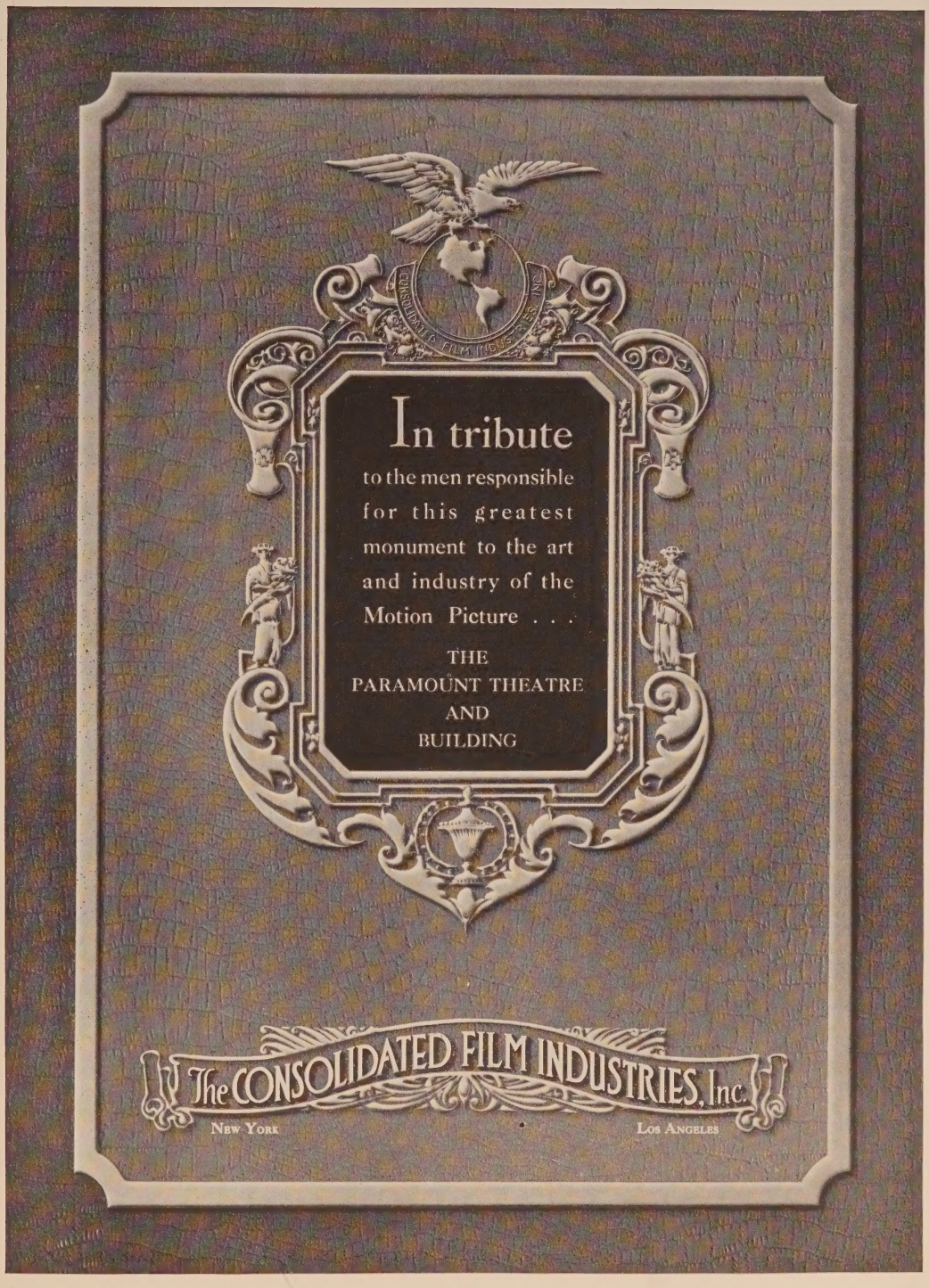
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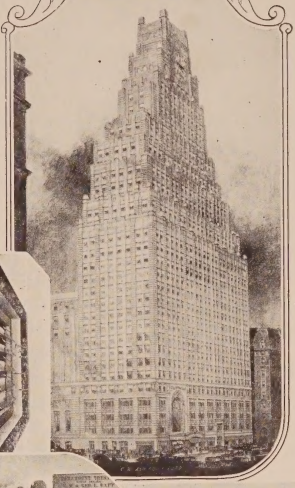

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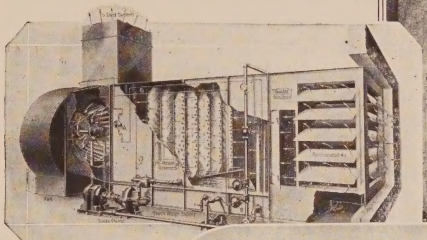

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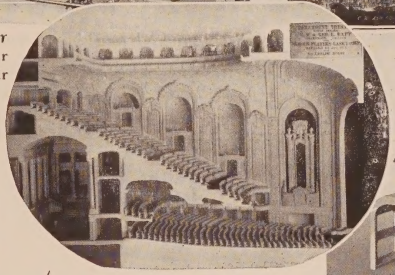

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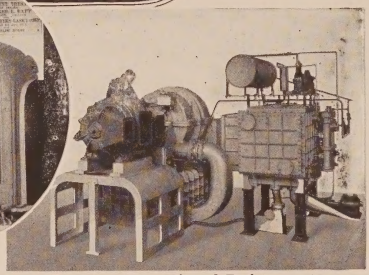

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Complete freedom from draughts.
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A scientifically *healthful* atmosphere.

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OBSERVATION Balconies on the north and south sides of the thirty-third story are made of steel, copper and glass.

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New Academy of Music...14th St., New York City
Theatre .....Great Kills, Staten Island, N. Y.
Keith's New Theatre.....Columbus, Ohio
Proctor's Theatre.....Schenectady, N. Y.
Capital Theatre.....Portchester, N. Y.
Tilyou Theatre.....Coney Island, N. Y.
Theatre Guild.....New York City
Embassy Theatre...Broadway & 46th St., N. Y. City
Keith-Albee Theatre.....Brooklyn, N. Y.
Colony Theatre.....New York City
Fox Theatre.....Philadelphia, Pa.
Hippodrome.....New York City
Tivoli Theatre.....Washington, D. C.

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